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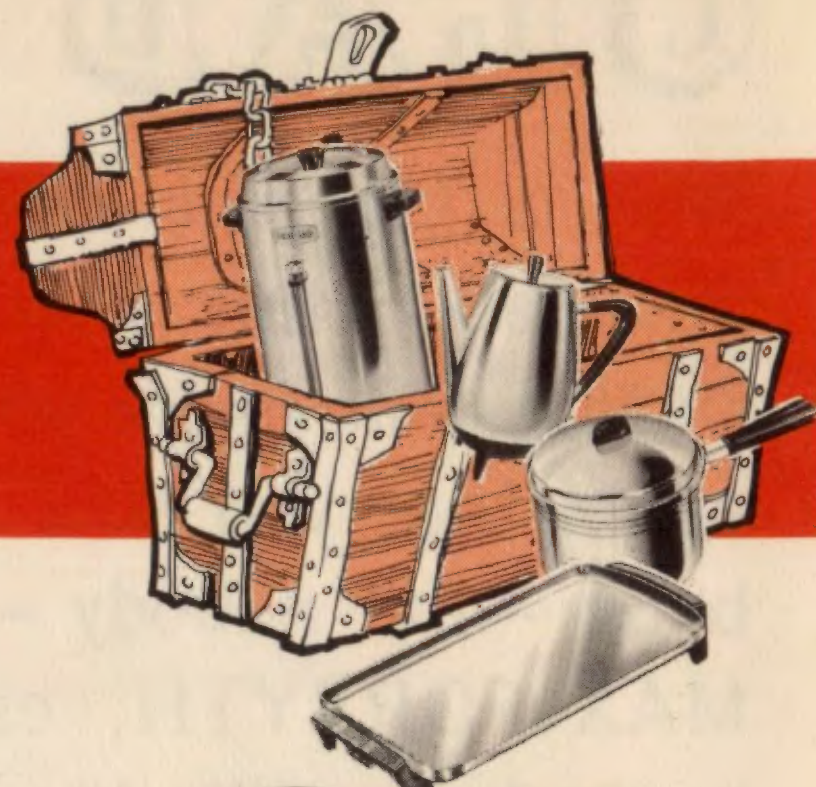
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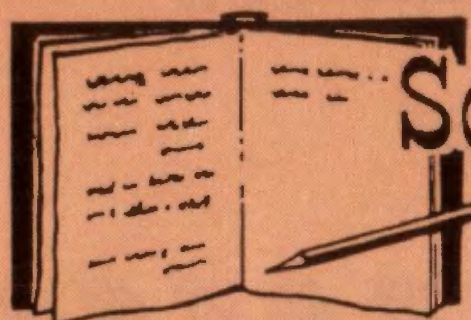
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Square Dance Date Book

Dec. 1-2—2nd Annual Festival

Blythe, Calif.

Dec. 2—39th Houston Square Dance Council

Jamb. Coliseum, Houston, Texas

Dec. 2—Grand Opening Grand Square Hall

Rialto, Calif.

Dec. 2—Norton Boosters Guest Caller Dance

Norton Center, Ohio

Dec. 3—Guest Caller Dance

Ranchland, Camp Hill, Pa.

Dec. 15—Skyland Twirlers Christmas Dance

Calvary Epis. Church Parish Hall

Fletcher, N.C.

Dec. 15—Larose Cut-Off H. S. Phys. Ed.

Square Dance Festival, Larose, La.

Dec. 31—New Year's Eve Square-Up

High School Gym, Boulder, Colo.

Dec. 31—Annual New Year's Eve Square

Dance Party, Ranchland, Camp Hill, Pa.

Jan. 13—Norton Boosters Guest Caller Dance

Norton Center, Ohio

Jan. 19-21—14th Ann. Southern Ariz. Festival

Ramada Inn Ballroom, Tucson, Ariz.

Jan. 26-27—9th Annual Chatt-Choo-Choo

Memorial Audit., Chattanooga, Tenn.

Jan. 26-27—9th Ann. Fiesta Imperial Valley

Assn. Natl. Guard Armory, Calexico, Calif.

Jan. 27—14th Ann. St. Paul Winter Carnival

Audit., St. Paul, Minn.

Jan. 28—Annual March of Dimes Benefit

Dance, Ranchland, Camp Hill, Pa.

Things Present and Future *

THIS HAS TURNED OUT to be as unusual an issue as any of us have ever encountered. For some reason almost every feature we started to put together expanded in size as more material came in. As I See It, normally three pages, hits four this month. The Style Series has jumped from two to four and a half, Experimental from one to two, and the Dancer's Walkthru from four to six.

Next month, to start 1962 on the correct footing, we'll try to get back to *normal* and allow room for some of the *specials* we've been saving up. Incidentally, you'll get six pages of the Indoctrination Handbook, too.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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TABLE OF CONTENTS

5	Square Dance Date Book
7	From the Floor
9	As I See It by Bob Osgood
13	Clothes Help Make the Square Dancer
17	The Dancer's Walkthru
23	Ladies on the Square: Christmas Notions for Thread and Needle
24	Style Series: Variations on the Grand Square
28	Americana: Hoosen Johnny by Terry Golden
29	'Round the Outside Ring
33	Workshop
52	Experimental Lab: Time to Evaluate
55	Caller of the Month: Roy Cope
59	Paging the Roundancers: Lionel and Celeste Lapuyade
63	On the Record and Record Report

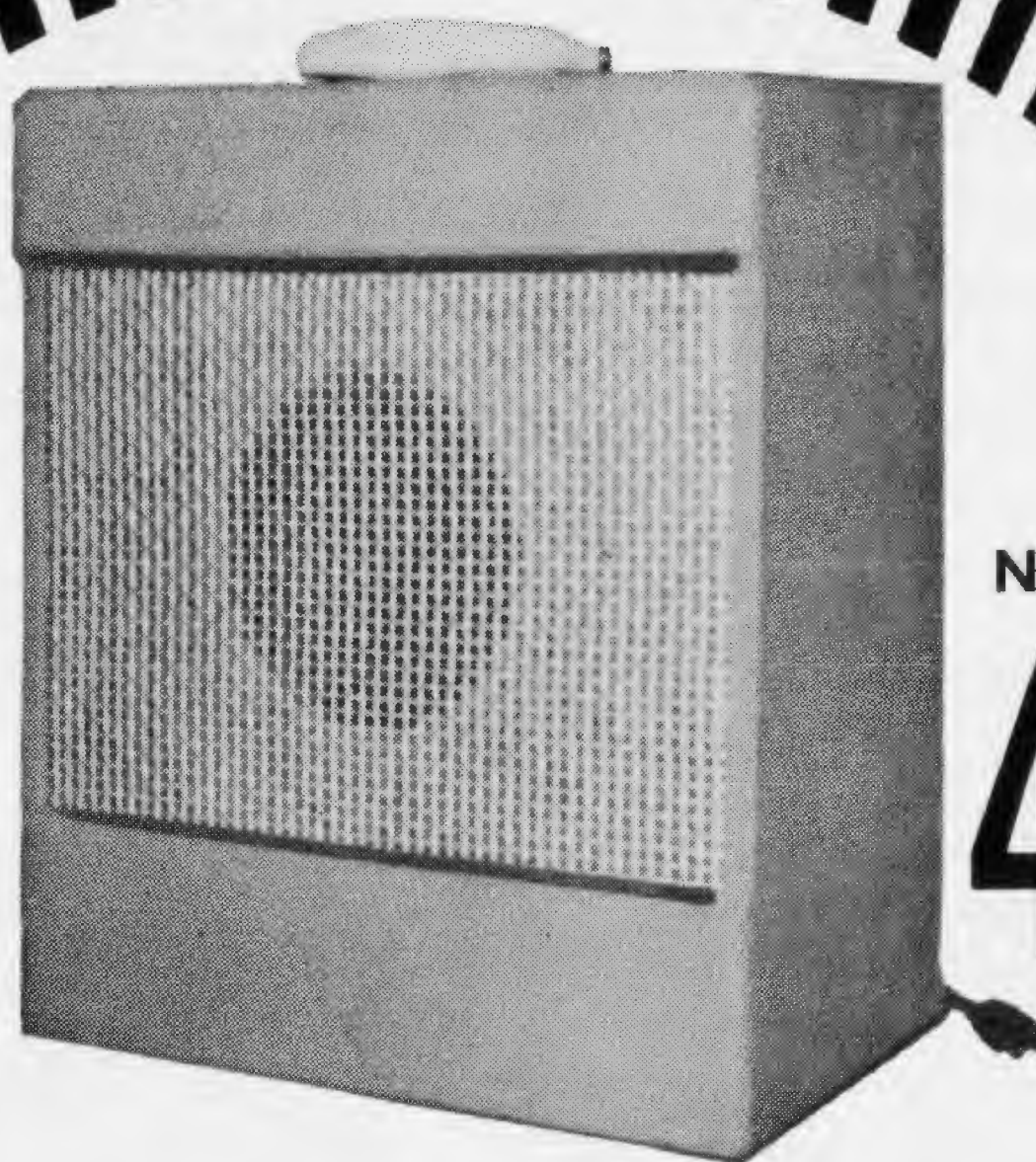
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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I was much pleased with the addition in Sets in Order of the "synopsis" of the new records that have come out. It takes the place of the Square Dance Report very nicely.

Mrs. Clyde Linn
Marquette, Mich.

You'll notice we've gone a step further this month by adding rating stars with the "called" records. A record which we feel is average rates one star, two stars will appear for the above-average dances while three will be reserved for those which in the eyes of our reviewer seem to be exceptional. One thing is certain. You may find over a period of time that you do not agree with the ratings. However, you will soon learn our reviewer's standards and will be able to judge accordingly those records which fit your own requirements. Editor.

Dear Editor:

Hats off to Donnavene Liggett of Topeka, Kansas, on her article in the September issue of Sets in Order—"New Dancers—After Class, What?"... Our problem locally is pretty complicated; established clubs sponsor beginner classes, then, at the end of 10 or 15 lessons at the most, they are graduated and automatically become members of the parent club and are subjected to calling of the latest material published, without thought of what might be danceable for the poor beginners, thereby frightening them considerably. After about the third club dance—no more beginners. Only the very, very hardy souls remain, God bless them.

We have been trying to get this problem out in the open to air it for two years now, but have been unsuccessful so far. However, we feel the situation must be corrected in order that our local square dance picture may survive. We hope more people will read your very constructive article.

Abe and Evelyn Lavalie
Kalispell, Montana

(Continued on page 42)

CHRISTMAS IS NOT THE TIME

for brand new things!

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AS I SEE IT

bob osgood

December 1961

THERE'S A GREAT DEAL of truth in the statement "If you want to get a job done — call on a busy man." Eb Jenkins of Washington, D.C. is just about the busiest man we know. His activities include work with the youth of the area plus innumerable church, school and recreational assignments.

Eb is looked to as a stabilizing influence in one of the country's most active areas. Callers turn naturally to him for leadership. "When there's a problem, we talk it over with Eb." Eb and Mary, for he and his wife are a wonderfully co-ordinated team.

Coming from a musical family, it seemed natural that Eb would turn to square dancing to add fun to local Grange and church parties. He teamed up with Ely Renn for the famous Eb 'n' Ely calling team which functioned for many years. Eb helped to organize the National Capital Area Square Dance Leaders and was its first president.

The thousands of beginners whom Eb has introduced to square dancing in his vast basement and elsewhere are particularly fortunate in that their initial contact was one who represented all that is good in square dancing.

For all of these things and many more, we take great pride in dedicating this last issue of 1961 and its cover to Eb Jenkins.

Profits from Square Dancing

LAST SPRING, before the 1961 National Square Dance Convention, a Detroit newspaper proclaimed that the square dancers would bring more than one million dollars to their city in the summer. Actually the convention's value to the Motor City far exceeded all early guesses.

Square dancers are notoriously "good spenders" when they travel away from home and the amount of money left behind increases with each succeeding National convention. No wonder the Chamber of Commerce people

from so many areas show up to bid for the privilege of hosting the next convention.

We have been educated to believe that an event is a success if it can realize a monetary profit. So many lean years for the national convention make us all appreciate the profit as a sign that the movement has finally *arrived*. Based on this measuring stick the last



three conventions have indeed been successes. Both Denver and Des Moines profited by a net of several thousand dollars. Detroit's profit, after all expenses, came to \$24,603.78.

Amazing! It's true — that is a great deal of money. There is one way to look at all of this, however. If all of the men and women who worked on the various committees were paid; if the various square dance publications that printed many hundreds of inches of publicity free of charge were paid, *there would indeed be no profit*. The time and space were donated because people believed in square dancing and the money came from square dancers who wished to invest in what they thought was something that would add to their enjoyment of the activity.

However, in the case of Detroit, *there is a profit* and chances are there will continue to be a profit, and often a large one, for each succeeding hosting group. The question then comes up, what is to be done with the money?

In a supposedly non-profit activity this is a

tremendous problem. It's not difficult to accumulate a sizeable treasury — the problem seems to be in getting rid of the money wisely.

In several cases in the past, profits realized from square dancing (money that has come in as a result of the know how and efforts of dancers, callers, and square dance publications donated to square dancing) have gone to some charity. This is great — if everyone can agree on the charity. However, giving of this type is often best left up to the individual to select and donate as he sees fit.

Money coming in from square dancing should be spent on square dancing. Charity begins right here at home and the square dancer's dollar donated to the cause of square dancing thru some national convention should be stretched to the fullest. This is not as difficult as it sounds but it will take the efforts of thinking men and women to come up with ideas that will put these funds into productive, non-profit, non-political operation.

Stop and think. What could money pay for that could help square dancing's future? In the first place, let's broaden our sights to include square dancing on a world-wide rather than on just a regional scale. Now, let's just let our imagination wander:

Idea: Prepare a rather elaborate full color brochure on square dancing that could be circulated free of charge to encourage non square dancers to come into the activity.

Idea: Underwrite a weekly television show which could go on from coast to coast. Sponsors would, of course, help pay the burden of the cost but a certain amount of money would take care of the office work and the special planning necessary.

Idea: Produce a professionally made sound motion picture film which could be distributed free of charge on a non-profit basis to square dance clubs, to schools and colleges, and to groups everywhere.

Idea: Help the cause of square dancing in outlying areas where folks actually need help in keeping their activity going. For instance, Europe. The Air Force has recently withdrawn its yearly plan to send a square dance caller and teacher to Germany, England, France,

Spain and North Africa to give special clinics. This lack is going to be felt greatly in the coming years. It wouldn't be too expensive a project if there were funds available to allow our overseas dancers to bring over a caller-instructor of their choice each year.

Idea: See to it that square dancing might be represented by a booth at the coming World's Fair to be held in Seattle, Washington.

Idea: Invest in a piece of property which could be turned over to the city for possible use in building a square dance recreation center.

Idea: Prepare and publish a handbook for callers or dancers that could be distributed free of charge.

Idea: Run a large advertisement in Life or The Saturday Evening Post or some similar publication to tell the virtues of modern American Square Dancing.

Now you try. You'll find ideas will begin to come easily. The purpose, of course, is to find ways to put this money where it will do the most good for square dancing. The cause can best be served if these ideas are not based on making a profit but are rather used as outright expenditures and grants to help perpetuate the activity.

It may seem strange that of the many problems that seem to crop up in square dancing very few hinge on insufficient funds. The great ingenuity and imagination possessed by working square dancers make it a very simple matter to turn a festival or a roundup or even a club party into a profit-making enterprise.

The really successful event is the one that aims to put everything it realizes right back into the activity.

Let's hope that our people responsible for these national conventions will be able to come up with a solution that will in the long run help to make these conventions completely successful.

Ever Attended A Square Dance Vacation?

SOMEBODY ONCE told us that the reason they had never attended a special Sets in Order vacation at Asilomar was because they felt that all those who attended were perfectionists in squares and rounds and simply came to the

Institute to *load up* on some of the newest and most difficult material.

Actually nothing could be more misleading. In the ten years during which Asilomar has become the outstanding square dance vacation experience in the world, folks from over thirty states and five provinces and representing all degrees of ability have become a part of the alumni.

Asilomar is *not* dedicated to perfection in either squares or rounds. It is dedicated instead to all the things Sets in Order stands for — comfortable dancing in the proper spirit and friendliness through square dancing, and blends them together in an ideal setting.

I first *discovered* Asilomar while I was in college before the war and I thought so many times what a wonderful atmosphere this was for the things we enjoyed most in our square dancing.

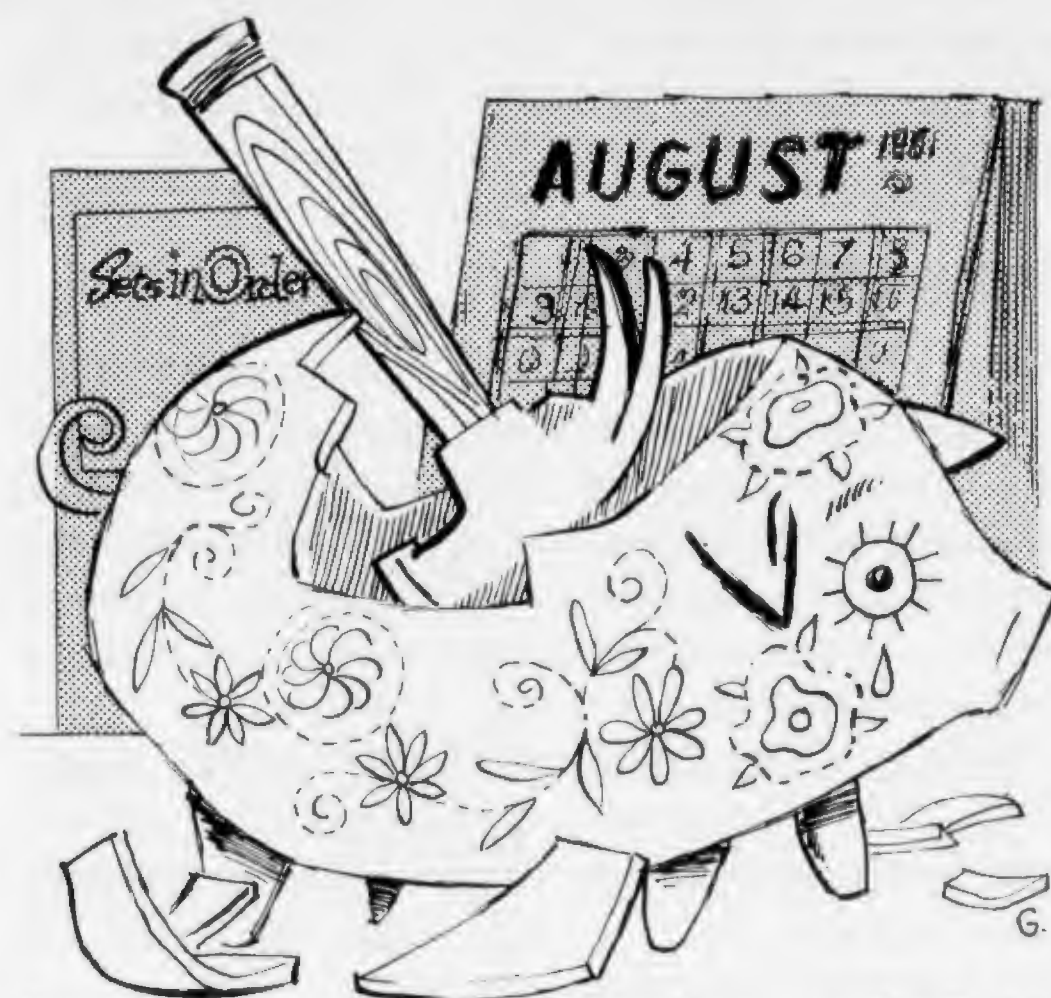
After Sets in Order was several years old we decided to give the square dance vacation idea a try and, selecting our faculty from callers and leaders who were imbued with the spirit of the activity, we pioneered our first institute. For that matter we are still pioneering with new ideas in sociability and square dancing pleasure. Asilomar is not *just* for the top level few but it is for *you* if you enjoy Sets in Order and the philosophy of friendliness and pleasant square and round dancing which we try to incorporate in our pages.

Here's hoping we'll see you at a coming Sets in Order vacation institute, one of these days, before too long.

The Biggest Yet

AS WE NEAR the completion of another square dancing year Sets in Order looks in awe at 1961 which has been beyond compare the greatest year in Sets in Order's history. This month Sets in Order subscribers number 24,500. During the year we have published two in the series of Sets in Order handbooks (August '61 the Handbook of the National Square Dance Convention and November '61 the special History Handbook of Square Dancing written by Dorothy Stott Shaw). The first sections of an Indoctrination Handbook also appeared in 1961.

In all Sets in Order has published approximately 450 different dances and breaks during the twelve months' period and in the one year



the total number of pages has reached 824 the greatest of any year in our existence.

With 1961 as a springboard, 1962 promises to be an even greater year for Sets in Order readers. Two invaluable square dance handbooks are in the planning stages and should be released within the next six months and more than a dozen special features and articles are in the final stages of completion for release during the first months of 1962.

This has indeed been a good year for us all and so in the closing days of 1961 may all of us here at Sets in Order wish all of you, throughout the square dancing world, the very happiest of holiday seasons.

Our Heritage

ONE FEATURE that impressed those of us on the recent square dance trek to Europe was the pride of national tradition so evident in many of the countries we visited.

Folk museums with restored and recreated evidences of early country life could be found in almost every country. Along with the excellent examples of architecture, transportation, industry and agriculture, were the samples of cooking, music and dance. Through such museums these countries keep alive the valuable heritage their people so enjoy.

Aside from television and motion pictures, which are most unreliable as to the authentic, where in America is there a place that our youngsters and our guests from other lands may see a true picture of our country?

Perhaps some day someone or some group

of people will find it important enough to set up folk villages to preserve the background of American dancing and of American life.

Cover Comments

DURING THE PAST twelve months you may have noticed that our covers have been the most ambitious in Sets in Order's history, serving a double purpose by dressing up each issue of the magazine and by paying a special tribute to some outstanding men and women in square dancing.

Rendered in different artistic media, some of the covers have been pencil sketches, others have been rendered in chalk, but the majority were painted in oils. All were the work of noted artist Gene Anthony.

Gene and I first worked together when we were stationed at a mine sweeping base in the first part of World War II. We were both members of an early square dance group on the coast known as Fun Unincorporated where he patiently walked through many of the first Texas stars that I ever called.

In 1943 Gene was sent into the Atlantic and took part in the Allied invasion of Africa. He became the official photographer attached to the Admiral's command staff and took part in landings in Normandy and later in the Pacific.



June 1944, Gene Anthony (arrow) and Army on Normandy beach.

Since the war we've tried to get him back into square dancing but the demands on his time as an outstanding portrait painter have kept him chained to the easel.

We're particularly grateful to Gene for his covers and we reprint them here so that you may see them all at one time.

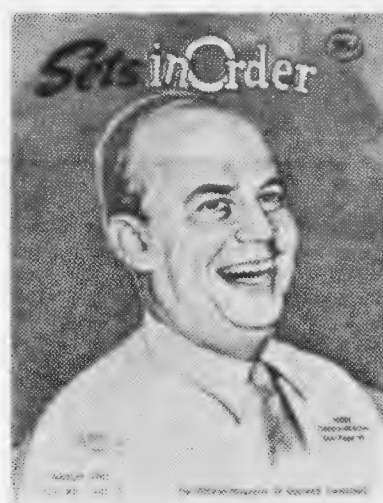
January—Dorothy Shaw



February—Jonesy



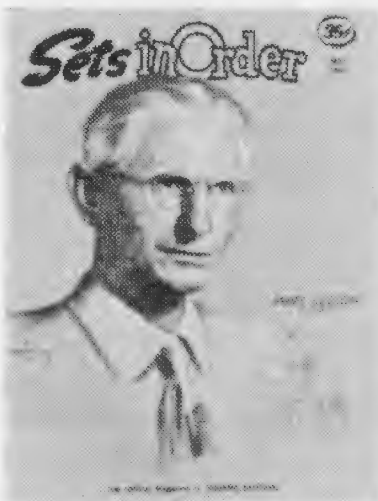
March—Herb Greggerson



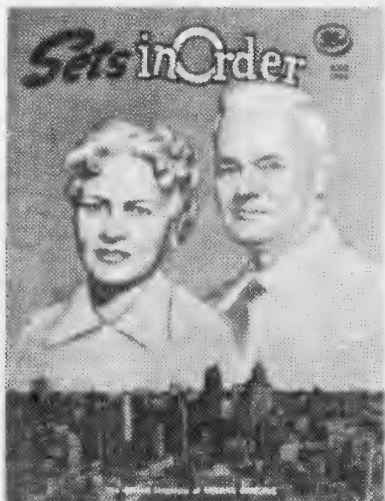
April—Ralph Page



May—Jimmy Clossin



June—The Ericksons



July—Red Henderson



August—Ray Smith



September—Joe Lewis



October—The Brundages



November—Ed Gilmore



December—Eb Jenkins



CLOTHES HELP MAKE THE SQUARE DANCER

WHETHER YOU ARE INTRIGUED by the very simple costume or lean toward the more elaborate styles — *dressing the part* will have much to do with your enjoyment of square dancing. The man of course has little opportunity during office hours to display his flair for colors and the square dancing lady who normally has an opportunity to wear a wider selection of colors and styles than the man, discovers in the square dance costume an even greater opportunity toward imaginative dressing. Here Sets in Order models Angela and Bob Shadduck show typical square dance party attire.



Fluffy, feminine, full-skirted cotton dress; yards of petticoat, pantaloons and comfortable slippers add so much to the charm of square dancing.



Colorful western shirts, in good taste, sell for less than \$5. Western pants, wide belt, "gambler" tie and boots or boot-shoes help the gentleman "look the part."

TAKE A GOOD LOOK AT SQUARE DANCING

What happens in a square dance? What is the caller saying? How does each person know just what to do?

As a dancer the following information may help you to better understand what is going on.

THERE WAS a time when every person who square danced was expected to memorize every square dance call. The fact that he might be doing something called a right and left thru or a ladies chain at any given moment didn't matter nearly as much as the fact that he would be doing a particular routine.

For example, it might be announced that the next dance would be a figure called Arkansas Traveler. In those days and in that particular area, perhaps, there might have been only *one* recognized way to do Arkansas Traveler. No matter who was up in front calling the changes, you might always start by addressing your partner. Then you'd circle, allemande left, grand right and left and promenade home — *always* in that order.

After these preliminaries would come the *meat* of the dance, the figure itself, and you'd go through the steps just as your father had taught you to do — and just as his father before him had done. And so it would be with every different dance.

It's not difficult to see how such circumstances might have developed. The fact that no one seemed to pay the least bit of attention to the caller, other than to learn the name of the next dance, could be explained by the fact that if the crowd of dancers grew beyond two or three squares few could actually hear him. Remember, in those days there was no microphone to help amplify his voice. For this reason the most popular dances were often the most simple. Actually, no one was ever *taught* to square dance. Folks were just expected to know. A newcomer in a square would automatically take number four spot and by the time the action reached him the routine would be memorized.

Unlike the dancer of old, the modern

dancer does not need to memorize the calls. Today's square dance differs primarily in that the dancer must *hear, understand, and follow* the caller's instructions. To this end the development of the modern public address system has been greatly responsible.

Times Have Changed

With thousands of callers in the field today no two call a dance in *exactly* the same manner. The big difference lies in the fact that today's dancer is taught to *listen*. He has learned a series of different and separate *basic movements*, and he has learned that once he has absorbed each movement he should be able to execute it automatically, in any situation, without any previous warning.

Actually, a basic command tells the dancer what to do in a simple key phrase made up of the fewest possible and most easily understood words.

For instance, unless he's teaching a brand new dancer the very first steps in square dancing, the caller doesn't have to say: "Men face right, ladies face left. With the one you face, move forward and pass right shoulders, then move to your own right until the other person has moved to your left. Then back up, passing the other person on your left, until you are again facing the same person."

In the first place there wouldn't be time. In the second place all of this isn't necessary, for, instead of using these fifty words to get a required result, the caller merely needs to say: "Partners, do sa do." And so it is with every good basic movement in square dancing.

A *square dance* is simply a combination of basics. There are some 20 primary basic groupings and from these 20 come virtually thousands of different dances.

Composing a square dance is like baking a cake. Once a caller decides what he wants to do, he selects from the store of basics those which best fit the pattern he has chosen and arranges them in any desired order.



A good square dance is one where the basics it contains are well chosen and blended with the help of clear descriptive calling in such a way that they complement each other and tend to flow comfortably from one to the next.

By flowing comfortably, for example, we would mean without static or awkward body maneuvers. Right hand movements would of necessity alternate with left hand movements. You would find it most awkward to turn your partner with a left arm and then turn your corner, also with a left arm.

There is another point concerning the basics. Because of the general acceptance of these movements it is possible for a person to learn all that there is to know about square dancing in a normal progression. Each basic that is taught is dependent, to a degree, on what has already been learned.

Even more important than learning new movements, however, is the value of first learning to react, automatically, to the *easy* movements. The new dancer discovers as he goes along that eventually a fairly difficult movement becomes quite simple for him to learn. This is because he has developed his reflexes to the point where he (1) listens, and (2) applies his previous knowledge in moving automatically and effortlessly in the direction called for.

When folks speak of square dancing they

usually refer to all of the dances that fit into this general classification. First, of course, are the *squares*. The average square of dancers is from ten to twelve feet across and is made up of four couples facing in and so arranged that each couple stands parallel to a different wall in the hall.

Second are the *contras*. Here, instead of a square or circle formation, dancers arrange themselves in long facing lines and for the most part use standard square dance basics.

Third, and in a separate category, are the round dances. Important to square dancing because of the change of pace and the variety, rounds are particularly important in stressing the values of moving to the phrase and rhythm of the music.

Our focal point at this time will be on the squares themselves, and the various forms and sounds that accompany them.

Types of Dances

The general appearance of the square constantly changes and from this squared-off formation come a variety of forms. To name just four of the most common there are: Lines—the dancers have left their home position to stand with others to form lines of three or more; Circles—a ring of from three to eight of the dancers are revolving together simultaneously; Stars—a designated number of dancers



Lines — In lines of four, dancers are in a route formation.



Circle — All eight in a square are rotating to the left.



Star — Here the eight dancers form a star and move forward.



Grid — Sides remain in place while heads work around them.

raise their hands in a star formation and move as directed; and Grids—two opposing pairs of dancers moving first vertically and then horizontally across the square and around the two stationary couples to follow the calls.

The calls or rhythmically delivered commands issued by the caller utilize the basics and direct the dancers through these various patterns. Calls fall into two major categories: **Patter Calls:** These are most usually extemporaneous calls fitted to the accompaniment

of a hoedown (music which is more important for its rhythm than perhaps for any particular melody). Hoedowns are interchangeable and patter calls should work well with any of hundreds of selections. Usually an impromptu call develops as it is called. The caller starts with a given pattern and, with the help of the basics at his command, directs the dancers through a wide variety of changes.

Singing Calls: These differ from patter calls in several ways. Primarily a singing call has a set pattern and is especially composed to fit a particular tune with a recognizable melody. This might be something like "I Want A Girl Just Like The Girl That Married Dear Old Dad." The melody of this familiar tune would be used but, in place of the regular words, square dance terms would be substituted. For instance, in the song the words say:

I want a girl,
Just like the girl
That married dear old Dad.
She was the girl,
The one and only girl,
That Daddy ever had.

In a square dance, the caller sticks to the melody and the feeling of the song but uses these words instead:

Do sa do your corner girl,
Come back home and swing and whirl,
Swing your pretty little taw.
Allemande left with your left hand,
Partner right, go right and left grand
'Round that ring you go.

For the average singing call the verse is repeated for a total of seven times or until each dancer is "home" with his starting partner.

There is a third variety of square dance calls known as a "prompt." Here, instead of calling along with the music, as in the case of the two varieties just mentioned, the caller gives his commands at the end of a musical phrase and in such a way that the dancer may start the required action on the first beat of the next musical phrase. In contrast to this, dancers usually *trail* the caller's commands by from two to four counts in both the patter-call and the singing call type of square dance.

Now, just relax. You'll probably never be called upon to explain this to anyone, but as you progress with your square dancing perhaps some of these facts will add to your appreciation of your adopted hobby.

THE DANCER'S WALKTHRU

Sets in Order

ABOUT THIS ISSUE

It is customary in this section to devote 4 pages to ideas for dancers concerned with club organization, party fun and ideas in general. This month we have enlarged upon the Christmas theme in the hope that these extra pages to which we have expanded will be inspiring and helpful not only for this year but for many Christmases to come. Some of the regular features are omitted but we trust that the emphasis on the Christmas spirit will add enjoyment to the dancers' holiday. —Editor

IDEA AN OLD-FASHIONED CHRISTMAS

REMEMBER WAY back when? Christmas tree decorations were never store-bought, they were always home-fashioned, handmade from colored scraps of paper, cranberries strung on long strings, popcorn threaded and helped out by eatin' the kernels that broke amid lots of family fun.

Looking back can be a delight and particularly so when you decide to look back with action.

At your club's Christmas Square Dance this year, let a bare fir tree dominate one corner of the hall. On tables next to the tree have such supplies as colored construction paper, foil paper, small-size empty milk cartons, empty egg boxes, colored drinking straws, all shapes and sizes of styrofoam, pipe cleaners, scissors, crayons, staplers, glue, needle and thread, packages of glitter, cotton, etc., etc.

Early in the evening announce that each dancer is to make one decoration for the Christmas tree during the dance. This should be done *only during intermissions* between tips so that the dance itself is not disrupted.

The imagination that will be shown by the decorations should amaze everyone and the tree is guaranteed to bring back many happy memories. After the party the tree might be awarded as a door prize or donated to a hospital, city park or orphanage.



INCLUDE CHRISTMAS IN SQUARE DANCING

CHRISTMAS — what visions the word evokes! Traditions of individual families and churches, familiar carols, department store windows brimming with decorations, small angels to be dressed for a Nativity Pageant, all combine to excite the imagination until it is almost more than one set of ears and eyes can bear.

As we hustle through the selection and wrapping of gifts, the planning of the turkey feast, the digging out of last year's box of ornaments (Where is that star for the rooftop?), the joyous gathering of families and friends, we are still aware of the backdrop for this happy holiday. We all know well the scene that took place in that manger in Bethlehem many centuries ago and of the effect it has had on the world down through the ages. And yet, we never tire of it; nor can we review the story too often.

Perhaps this year as you plan a holiday party with your square dance club you might enjoy reviving some of the festivities and highlights of Christmas traditions around the world.

Origin of Celebration

No one knows exactly when the first Christmas celebration took place or on what date, although history records the year 354 A.D. as the adoption of December 25th by the order of Bishop Liberius of Rome. Undoubtedly this particular day was chosen as it coincided with the feast of the sun, or winter solstice, which celebrated the victory of light over darkness. Today most parts of the world accept this date to commemorate the birth of Jesus.

Christmas in Sweden

Should the members of your club decide to travel across the Atlantic Ocean to Sweden

The WALKTHRU

for Christmas, they would find a land filled with candles. The holidays begin with the four Sundays of Advent (four Sundays prior to Christmas) when one candle is lit each Sunday. Then, on December 13th, the Day of Lucia is celebrated. A young girl selected to portray Lucia, the Queen of Light, is dressed in white with a lighted crown of candles on her head. Traditionally she awakens her family, or appears later in the day at schools and businesses, with coffee and "lussekatter" (wheat cakes). She sings the familiar melody of Santa Lucia, although the words would not be those to which we are accustomed.

On December 24th the family gathers for a huge smörgåsbord containing, among other delicacies, "lutfisk" (sun-dried and lime-cured fish), a decorated pig's head and a traditional Christmas pudding. One almond is hidden inside the pudding and he who finds it will be the first married. He who eats the most will live the longest, and unfortunately, he who eats the least...! After an early evening church service, the family clusters about the tree awaiting the arrival of Father Christmas in his long white robe and long white beard. Gifts are distributed, a story from the Bible is read, hymns and carols are sung and then the children join hands and dance around the tree.

Christmas Day is spent quietly at home, contrasted with Boxing Day on December 26th which is celebrated with parties for family and friends. The lengthy Swedish holidays extend into January when on Epiphany, January 6th, carol singers, dressed as the Three Kings and known as the Star

Boys, walk and sing from house to house. The end of the festivities comes on January 13th, St. Hilary's Day, at which time the Christmas tree is literally plundered of all goodies, and tree and decorations disappear for another year.

Sweden ranks high on the list for interesting Christmas decorations and perhaps your club would enjoy using some of the ideas for its holiday dance. *Straw goats* abound in use, representing the animal that will "buck" disobedient boys and girls; *Advent Stars* are hung in windows; *garlands of greenery* are strung throughout homes; *traditional Christmas flowers* are one small, red tulip or a white hyacinth or white roses, and *candles* are used in great profusion. A Swedish Christmas tree is decorated with candles, red apples suspended by threads, paper flags, candies wrapped in colored paper and fancy paper knickknacks.

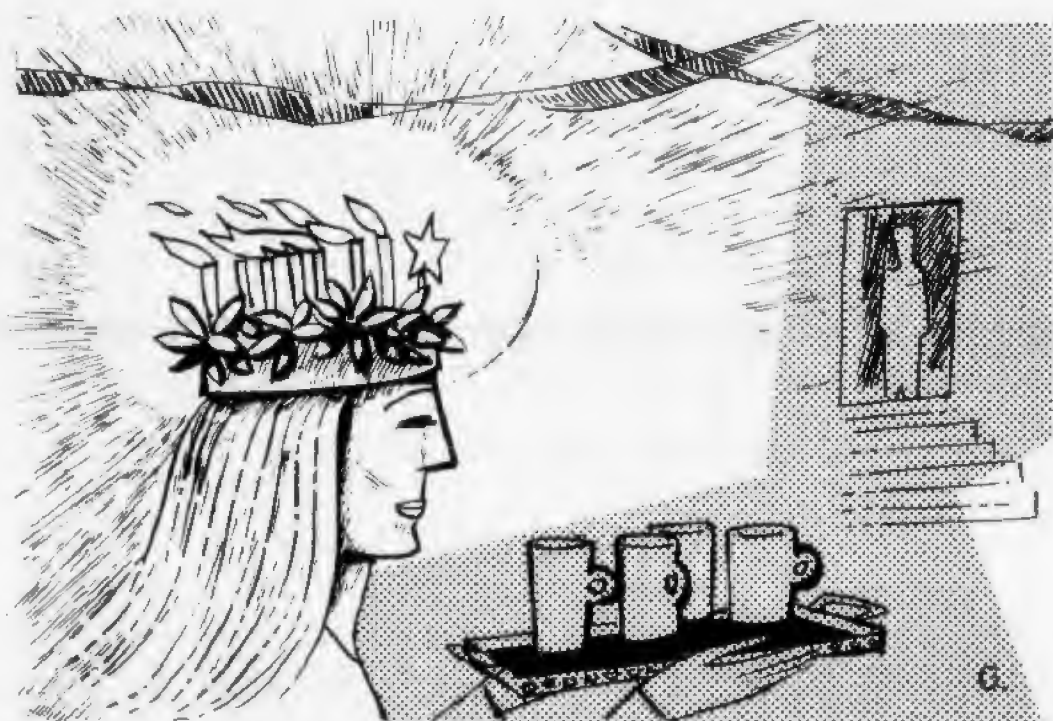
A club member could be selected to represent Lucia. Dressed in white with a small wreath of candles in her hair, she might pass among the refreshment tables offering coffee and Christmas cookies. (Do be careful of dripping wax and fire. Select candles which burn slowly and are dripless.) A visit to a local music store may uncover some traditional Swedish Christmas carols or a hummed version of Santa Lucia might serve as background music for the telling of Swedish Christmas customs.

Christmas in Germany

As we journey into Germany we discover this country is famous for the origin of the Christmas tree, said to date back to about the 15th Century, and we find these heavenly scented pines everywhere. While modern-day ornaments are becoming more and more popular, by tradition the German Christmas tree bears lights, apples, sweetmeats and small toys.

Similar to the Advent candles of Sweden, German people display an Advent Wreath. Four Sundays before Christmas a wreath of evergreen twigs, supporting four candles, is hung by four bright ribbons from the ceiling. One candle is lit each Sunday before Christmas.

On the night of December 5th the children leave notes to the Christ Child on the windowsills telling of their heart's desires and then



they put out their shoes hoping to find them filled the next morning. And so they usually are, for December 6th is St. Nicholas Day, patron saint of children and sailors. However, here as in many countries, the spirit of Christmas also carries a cane to deal with the naughty children.

All work ceases on Christmas Eve as folk prepare for their home and church celebrations. The family feast on this night is generally fish and everyone receives a decorated paper plate filled with apples, nuts and pfefferkuchen (a kind of gingerbread made five to six weeks earlier and soft and delicious to the taste). Carols are usually sung after the meal. On Christmas Day the main meal is roast goose, while the sweets are lebkuchen (a type of honey cake) and stollen (long, narrow cakes made with currents and sprinkled with white sugar), traditional since the Middle Ages and supposed to represent the



Babe in the Manger. Christmas Day may be a quiet one but the day after, as in Sweden, is filled with gaily and fun and dances are held in almost every inn.

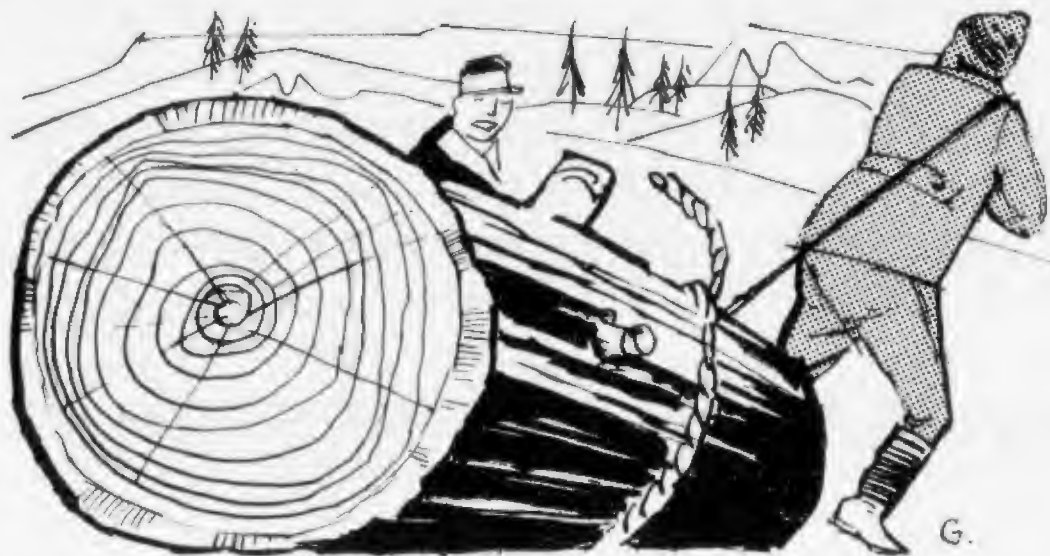
For a German Christmas theme your club might decide to let each lady-member do some home baking and fill the colorful paper plates with German delicacies for all to sample. These decorated German plates have become extremely popular within the United States during the last two years and are available at stationary stores, department stores and even some dime stores. Heavy in quality they may be used from year to year.

Christmas in France

A short trip and we arrive in France. Here the family has been especially busy the week before Christmas when each household builds a crèche, representing the stable where Jesus

The WALKTHRU

was born. When finished it is placed in the home and is complete except for the Infant Babe who is missing from his cradle. On



Christmas Eve, candles are placed around the crèche and lighted. Then the family participates in the tradition of the Yule Log which was carefully selected some days previous. Wine is poured over the log before it is burned and as the family watches it gaily flame, they join in singing carols and listening to the father of the family offer up a special prayer.

Before the children go to bed they place their shoes in front of the fire in anticipation of the Petit Noël, Christ Child, who comes down the chimney to fill the shoes with presents. This custom began long ago when children filled their shoes with oats and put them on the doorstep for the camels of the Wise Men believed to travel on Christmas Eve. Later the older members of the family probably will go to a midnight church service and then return home to place the infant figure in the crèche. Also to this particular service, shepherds may bring their lambs to be blessed, in honor of the shepherds, who visited the manger.

A popular custom in France is the reveillon where friends meet in restaurants to sit up all night and welcome in the Christmas morning with jollity and much food.

The Christmas meal, as in Germany, is traditionally goose, while dessert is a Bûche de Noël, a filled cake in the shape of a Yule Log.

France is also a country of *mistletoe* and a branch hung above a doorway is said to bring good luck to the house for the next year. Holly, too, is plentiful, and the French delight in weaving the holly berries into all

The WALKTHRU

sorts of greenery until it almost appears to grow there.

Any carpenter-types in your square dance group? Perhaps they might enjoy making a stage decoration or table centerpiece of a French crèche. A search among club members may uncover the figures of the Holy Family, Three Wise Men and Shepherds to be used within the crèche. Straw might surround the scene and perhaps the Infant could be placed in his cradle while lights are dimmed and the club sings Christmas carols.

Christmas in Mexico

Around the world elaborate preparations are under way for Christmas in Mexico. Here the holidays take place from December 16th until January 6th and are a mingling of religious and social customs. On the evening of December 16th the celebration of the Posadas begins and continues each night until Christmas Eve. (The posada represents the inn-lodging house from the story of the Nativity.) The ceremony begins with the head of the house reciting the rosary, followed by a procession of the entire family marching about the house, each carrying a candle. Two children lead the group, holding the figures of Mary and Joseph.

At the door of each room the group stops and begs admittance for these weary pilgrims but at each door they are refused. When they arrive at the last door finally they are admitted. Here an altar representing the Nativity has been erected previously, Mary and Joseph are placed in the stable but the cradle remains empty.

Up to this point the procedure has been strictly religious; now the fun begins. All are invited into the patio to break the piñata. This is an earthenware bowl disguised with brightly colored paper and made into any shape or

form desired. The children are blindfolded and one by one are given three whacks at the bowl. Eventually someone strikes it and it breaks, showering the earth with the candies, toys and funny figures it contains.

This procedure is repeated for eight nights. Then on the ninth evening the figure of the infant Jesus is also carried and finally placed in the manger. The family kneels before the altar, a prayer is said and all join in singing a hymn. The group moves again into the patio and the last piñata is broken. After a midnight church service, the family returns home to dance and sing and eat until dawn.

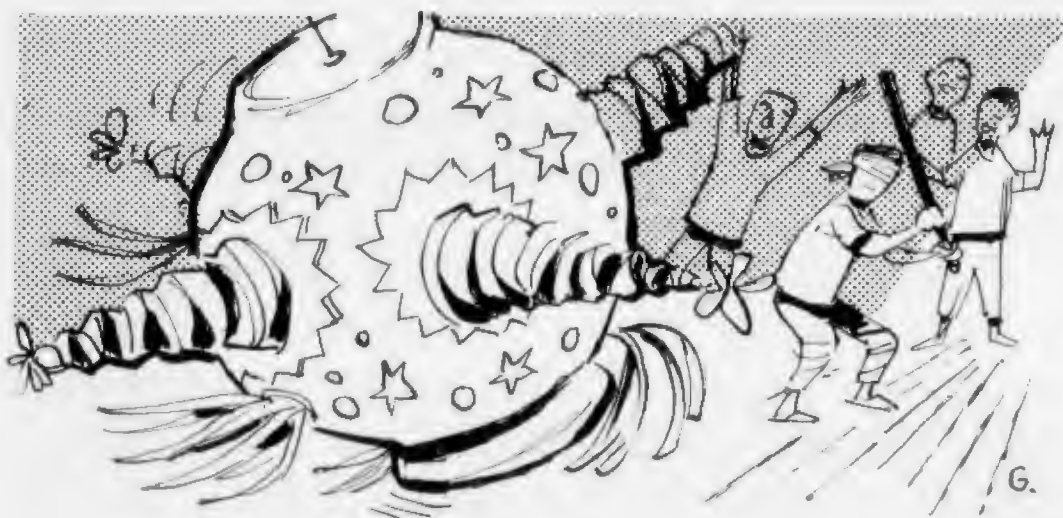
Christmas Day is a time of quiet visiting with no gifts exchanged. Dinner is elaborate and may well include Ensalade de la Noche Buena, a mixture of fruits and vegetables garnished with candies, and turkey with tortillas and fried peppers.

On the night of January 5th the children write letters to the Christ Child telling what toys they wish and then place their shoes at the foot of their beds waiting for the Three Magi to visit them on their way to behold the baby Jesus. January 6th, the Day of Epiphany, is spent celebrating the holy birth.

The Christmas holidays in Mexico are filled with color and gaiety and a square dance club could find great pleasure in enacting the breaking of the piñata. The piñata could be made by club members or purchased for relatively little and might hang from the center of the hall, decorating the dance until the end of the evening. Everyone attending might place his name in a sombrero and then a name, or names, could be drawn for the breaking of the piñata. The piñata should be rigged up on a rope which could be lowered for the ceremony but held high above the heads of the crowd during the dance. The chosen person would be blindfolded and given three chances to hit the piñata with a stick or broom handle. When someone finally does break it, Christmas candy previously placed inside will rain down for all to enjoy.

Customs For Each Country

We could continue our visit to many lands: Holland, where Sinter Klaas comes on a white charger; Norway, where bundles of grain are put out for the birds; England with its hearty wassail bowl or Poland where a chair at each



Christmas table is left empty for the Holy Child.

Wherever we would travel we would find customs unique and rich in their own tradition and all interesting and beautiful around which to build a Christmas square dance theme.

Should we decide to stay in the United States we have our own familiar Christmas carols to sing, gaily decorated tree to enjoy, and perhaps "a merry Christmas to all" could be extended by reading the story behind this holiday from the second chapter of Luke.

"And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. And Joseph also went up from Galilee, out of the city of Nazareth...to be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

"And there were in the same country, shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord."

Still impervious to time and change, it rings forth each December more precious, more lovely than the year before.

PARTY TIME SANTA'S SWAP SHOP

Last December we wrote about White Elephant parties which are an excellent way to clean out cupboards at Christmas time and are also a howling success when you watch the faces of recipients of some of the odd curiosities.

Venturing a bit further into this field we'd like to recommend Santa's Swap Shop as a means to help folk be a bit more selective in their "elephants."

First of all, present the gifts in any manner

The WALKTHRU

desired. After everyone has had a chance to see what he's received, ask those dissatisfied with their selection to re-wrap their gift as best they can and make a circle in the center of the hall. With appropriate Christmas music as a background have each dancer pass his gift, in rhythm with the beat of the music, to the right.

When the music stops everyone opens the package he has at the time. Those pleased with their *new* white elephant, step out of the circle. Those still *unhappy* will re-wrap and remain with the now smaller circle. The music starts again and so does the passing of presents.

The procedure is repeated only three times. At the end of the third exchange, those still in the circle are "stuck" with their gift until next year's Santa's Swap Shop.

BADGE OF THE MONTH



Christmas is indeed a time of year when our thoughts go out to our friends. We all enjoy sharing this "season of giving." Why not make December a special month to invite guests to your club dances? A thoughtful invitation, a warm welcome at the club entrance and a special holiday badge will quickly make them a member of the family.

Our "Guest" Badges of the Month are made from Christmas gift cards. Select stiff-paper cards that have plenty of blank space to print a guest's name. Additional fun can be had by gluing paper-wrapped, penny candy canes to the corner of the card, or small jingle bells on strings can be attached with a safety pin.

The WALKTHRU

IDEAS CHRISTMAS DECORATIONS FROM KITCHEN AND CLOSET

BELIEVE IT OR NOT, some of the gayest, most imaginative, colorful and easy-to-make Christmas decorations for your square dance hall can come right out of your own kitchen and closet. With a little help, clever fingers and some spare time — have a committee meeting for bauble-making! — you can have a hall decorated to be the talk of the town.

Do you have a store of foil pie-tins, in various sizes and shapes, that you just couldn't bear to throw away? Here is a chance to use them.

Start with as large a round foil tin as possible. Punch a hole in the middle and insert a length of Christmas ribbon left over from last year — red or silver or green or whatever you think makes the most splash — knotting the ribbon at the end on the under side so that you can suspend the plate upside down. Punch holes around the edges and suspend Christmas ornaments by fine wire or thread from the holes. Use ornaments in a size proportionate to your plate.

If you wish you can make your own ornaments to suspend. Cut stars, angels, bells, Christmas trees, etc., from other foil plates, roll-foil or shiny colored Christmas wrapping paper, also a Christmas left-over from your closet. If you use the paper, make your ornaments double in thickness so that both sides will be pretty sides and your ornament will have the required amount of body. Foil "icicles" can also be hung from your pie plates, for variety. Your finished "mobiles," hung at various heights and with the greatest profusion possible from your ceiling, will make a gala effect, swinging and turning with the errant drafts in your square dance hall.

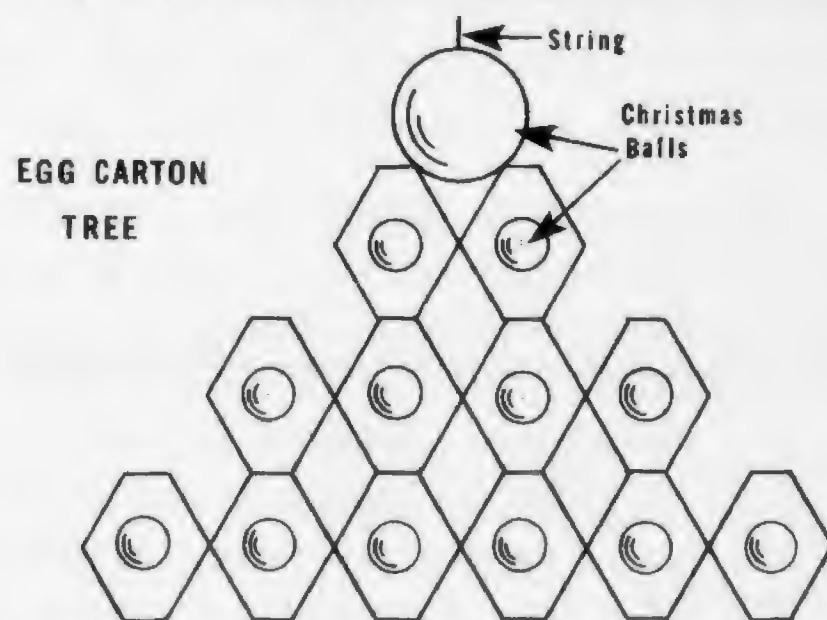
Plastic ice cream cartons can be transformed into Christmas bells by up-ending them, punching a hole in the bottom and suspending them on ribbons, the same as indicated for the pie-plates in the paragraph above. First, however, spray the cartons with metallic paint, decorate them with cut-outs or glitter or bits of sparkly braid left from your latest squaw dress. Among the glues made for this type of use. Elmer's Glue-All is a good one.

Make a "clapper" of a short length of ribbon with a small Christmas ball or a small round of metallic paper. Suspend clusters of your bells from the ceiling, across the stage, or lay them on your refreshment table on a bed of evergreens.

Save your flat plastic or cardboard cottage cheese cartons, spray them with gay color or metallic paint, festoon them with glitter or other ornamentation and use them in the same fashion as the larger ice-cream carton bells, for a variety of size. Another way to use these smaller containers is to glue vari-colored Christmas ornaments inside of them and hang them from an edge on your club Christmas tree or in your hall.

An enchanting Christmas tree may be made from an egg carton and here is the way it is done:

Start with two egg cartons and, using a razor blade, cut off the tops and discard. With the blade cut each middle section between adjoining egg compartments. Fold carton lengthwise and slits you have cut will form holes where the two sections come together. Repeat the process, using only four double egg compartments from second carton. Fold the two remaining double egg compartments. Stack the 4-section piece on top of the original piece; the 2-section piece on top of the 4-section piece. Fasten the three sections firmly with masking tape or stapler.

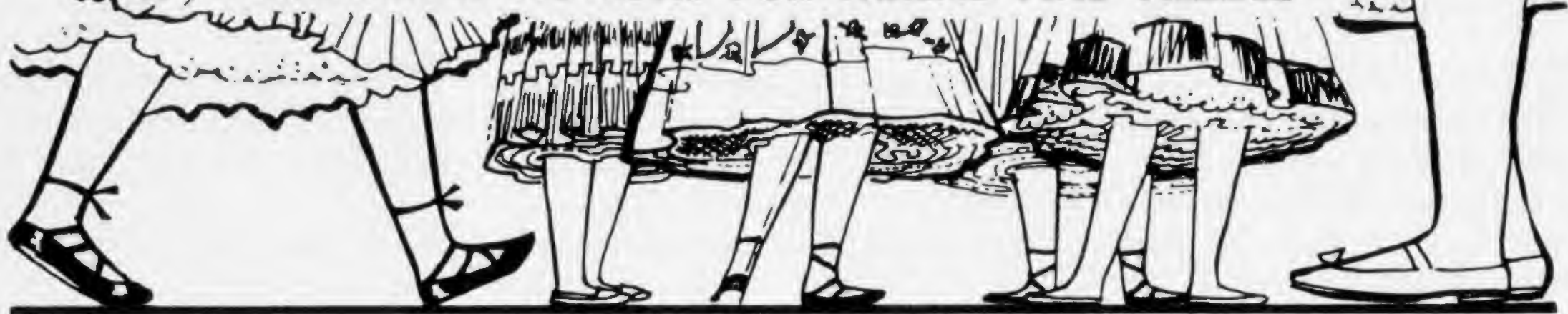


Use imagination in decorating. Spray the whole "tree" with gold and cover with glitter. Fasten a large Christmas tree ball to the top to hang it by. Fill each hole with smaller ornaments. Small sprigs of evergreen may be stuck in cracks. Tiny candles can be set on the end sections, etc. etc. Larger trees may be made by simply adding more cartons.

(Our thanks to Carolyn Hamilton for this later Noel idea.)

LADIES on the SQUARE

CHRISTMAS NOTIONS FOR THREAD AND NEEDLE



THINGS TO MAKE at Christmas time are enjoying an upsurge in popular fancy and some of them can well be adapted to Christmas-time dances. Read on.

The Christmas Apron can add a festive touch to your square dance dress. It can be made in a variety of materials and should be small and piquant. Try one in red nylon organdy, cut off square at the bottom, shirred to a sash which ties in a big, fluffy bow at the back. Sew a green applique Christmas tree on the pocket and decorate it with sequins and/or gold or silver braid.

A round white apron with a red and green ruffle can be sewn with little ornaments or bells tucked into the ruffle. A felt apron with contrasting appliques of reindeer, candy canes, etc., is very festive in red or green or white. Try a red and white striped chintz apron and decorate it with a black applique Christmas tree with silver sequins, to show how sophisticated you are.

Do It Yourself

There are numberless ideas which can be brought into play in this "party apron" department. Don't neglect your variety store for ready made Christmas appliques and colored felt squares — or design and cut out your own figures. You can wear your party apron over an appropriate dress — or give it to a lucky square dance friend.

The Border Print Christmas Skirt is gay, incurs almost no expense and is something even an inexpert seamstress can run up. It is fun to wear and you will find it quite a conversation stimulator at your Christmas parties.

Get 3 yards of Christmas border print cotton from your local "dime" or variety store. This is usually available in a number of de-

signs so you can have a choice. Those with a solid color border make up especially well. Measure the skirt length to taste and snip off the top. Since skirt-lengths average 28" or 29" and most material is 36" wide, you will have plenty in the amount you take off to fashion a waistband. Make this double, to your waist measurement.

Here's How

Pleat the top of your skirt — opposite to the border design — in half-inch pleats so that it will be easy to gather 108" into your 26" waist measurement (or thereabouts!). Seam the skirt-edges together, leaving a 5" or 6" space open at the top. Gather the pleated top of the skirt and attach the waistband. You don't even need a zipper. The skirt is full enough so that you can just turn over a small hem on the open space above your one side seam. Use snaps or hooks and eyes or a big fancy button to fasten your waistband and you're all set for some Merry Christmas fun.

Since most of the Christmas border prints are on white background, a plain white peasant-blouse or a frilly one, with red and/or green costume jewelry, complete a pretty outfit.

A Christmas Table Cloth works up beautifully out of two lengths of cotton satin, and will decorate your refreshment table in glamorous fashion. The material used in a particularly attractive table cloth we have seen is in a dark red — almost a maroon — background with a Christmas print of green and white Christmas trees. The two lengths are simply sewn together in the finished length desired and then edged with 2" white fringe. This makes a smartly attractive table cloth and the original was concocted by Bobby Gilchrist, of Los Angeles, California.

STYLE SERIES:

VARIATIONS ON THE GRAND SQUARE

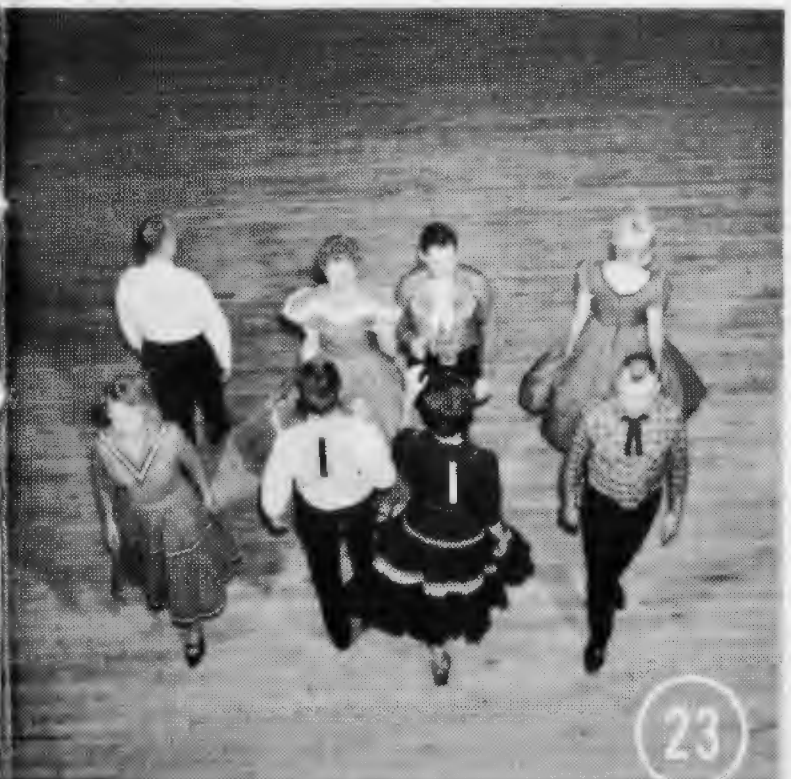
MANY OF THE basic movements of square dancing confine themselves to a simple eight beat maneuver (i.e. right and left thru, ladies chain, do sa do, etc.). However, in case of the Grand Square (Basic 20), thirty-two well timed steps are necessary for the completion of the action. The original Grand Square occurred in several versions of the English Lancers and would usually be found in the last of five segments of this historic dance. This point, among other features, sets the Grand Square apart as being rather unique.

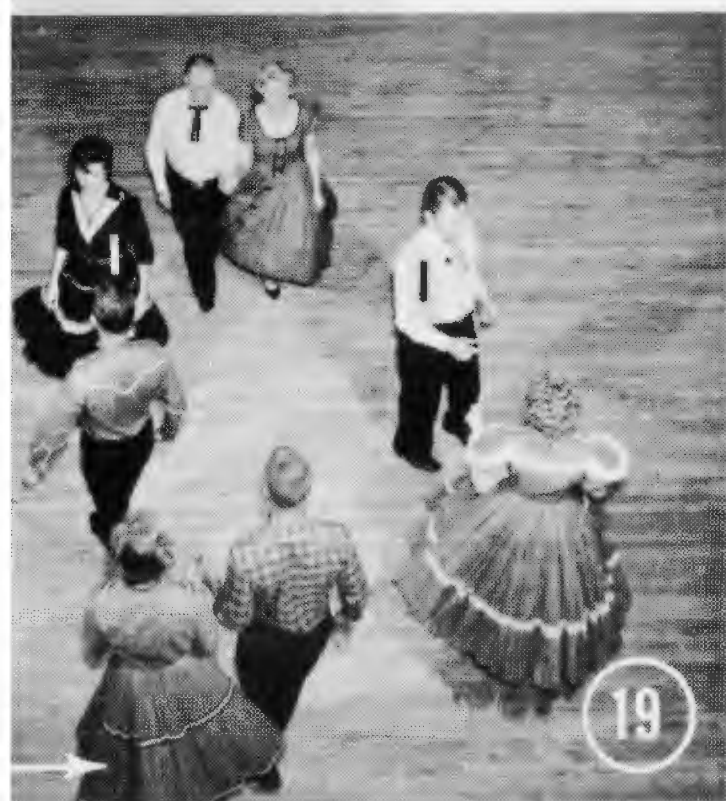
Today the Grand Square serves both as a chorus for a number of singing calls and quadrilles and as an intriguing break. Here, to refresh your memory, is a description:

GRAND SQUARE: A simultaneous movement wherein the sides are doing one bit of action and the heads are doing another. To start, the head couples face the center of the set while the sides face their partner (1). As the heads start moving four steps into the center the sides back away four steps from their partner (2). On the fourth count the head couples, having reached the center, turn to face their partner, while the side couples turn one quarter to face their opposite (3). The heads, taking the hand of their opposite, back up to a side position in four steps as the side couples walk toward their partner in four (4). Reaching the side positions, the heads turn to face their opposite, while the sides having reached the head position turn, with their opposite, to face across the set (5). Next the heads (now at the side positions) imitate the action originally taken by the sides in the beginning of the movement (2) and back away from their opposite, while the sides walk in from the head positions toward their partner (6). After backing up four steps the heads reach their corner, turn a quarter, and head home to their partner while the side couples, meeting in the center, have turned, taken their partner's hand, and backed up to their original side position (7). *At this point no one turns.*

Here the halfway mark in the figure has been reached and for the second sixteen steps the action is simply reversed. Heads back away from their partners in four steps, turn a quarter and walk forward toward their opposite in four steps. They then turn a quarter and walk forward into the center toward their partner and, turning a quarter to face their opposites, they back up to home with their partner beside them. While the heads are doing this the sides go forward into the square in four steps, turn a quarter to face their partner, and back away to the head of the square in four steps. Turning to face their opposite they back away to the corner of the square in four steps, then turn a quarter to face their partner and walk in four steps. At this







point thirty-two beats of the music have been used and the Grand Square figure is completed.

Using portions of this action you will be exposed to many gimmick variations which will depend on your knowledge of the Grand Square in its entirety. For instance, the call may instruct the four ladies to grand chain and then it may have the four ladies grand chain three-quarters until every man has his original right hand lady. From this point the call might be:

Sides face your partner, grand square

You go one, two, three, turn (walk)

One, two left allemande, etc.

This is just one of many novelties designed to catch the unwary.

Based on the Grand Square pattern and using the same total number of steps for completion you will discover quite a few variations. One which we first noticed in England is called the Grand Square Chassez. It starts just as the regular Grand Square with sides facing their partner and heads facing the center (8). For the first four steps the heads proceed into the center while the sides back away from their partner (9). At this point the figure takes on its peculiar characteristic, for in this variation the dancers never change the direction in which they are facing. So, instead of turning, the heads simply take the hands of their opposites (10) and slide (or chassez) four steps to the side position while the side couples slide (or chassez) toward their opposite (11) at the head position (12).

The dancers then continue the next four steps, as before, with the heads walking away from their partner and the sides walking in toward the center of the set (13). Once in the center the sides slide out to their home position while the heads simply slide toward their partner in four steps. Reversing this, for the last half of the dance, the sides chassez into the center while the heads chassez away from their partner and toward a corner (14). The heads then walk forward toward their opposite, at the side position, as the sides back away from their partner to a head position (same as Figure 12). The heads then chassez into the center to meet their partner while the sides chassez away toward the corner of the square (as in Figure 11). Finally the heads back up

to home position as the sides walk forward to their homes (as in Figure 8).

An even greater change comes with the figure known as the Grand Slam. In this variation the grand square (Basic 20) is combined with the square thru (Basic 17). The key movement here is that those couples at a side position in the square do exactly as they would if they were side couples in a grand square i.e. face their partner (15) walk away in four steps (16) turn to face their opposite (17) walk toward their opposite in four steps (18) then turn to face the center of the set (19).

During these same eight counts the head couples simply do a regular half square thru. Starting at home (15) they give a right to their opposite and pull by (16). Turning a quarter they give a left to their opposite (17), pull by (18), move directly forward to the side position and turn to face their opposite (19). At this point man number one finds himself at the original home position of lady number two. Original lady number one finds herself in the original home position of gentleman number four. Now the original head couples (at the side positions) continue the movement as though they were doing a regular grand square. They back away from their opposite in four steps (20), turn a quarter to face their partner and in four steps walk to the head position and turn to face the center of the set (21). At this point they are halfway thru the movement. They are with their own partner, and are across from their original starting position.

Picking up the original side couples who have reached the head spots in the square you'll notice that the man's and woman's positions are reversed and the man finds that the girl is on his left side (19). At this time they do a half square thru just as though they might be doing their partner's part. Extending a right to the opposite they pull thru (20). Then the two men turn left as the two ladies turn right to face their opposite. Giving their left, they pull thru and head for a side position, then turn and face their original partner (21). To complete the last half of this movement the figure is merely continued. Those at the head position do a regular half square thru to end at the side while those at

(Continued on page 66)



HOOSEN JOHNNY

He whet his horn on a scrub-oak sapling,
Hoosen Johnny, Hoosen Johnny.
He whet his horn on a scrub-oak sapling,
Long time ago.

Chorus:

Long time ago, long time ago
The Old Black Bull come down the meadow,
Long time ago.

He pawed the ground, let out a beller,
Hoosen Johnny, Hoosen Johnny.
He pawed the ground, let out a beller,
Long time ago.

He threw up dirt in the heifers' faces,
Hoosen Johnny, Hoosen Johnny.
He threw up dirt in the heifers' faces,
Long time ago.

He tromped in the mud to make a waller,
Hoosen Johnny, Hoosen Johnny.
He tromped in the mud to make a waller,
Long time ago.

By Terry Golden, Colorado Springs, Colorado

THIS SONG seems to have served much the same purpose a century ago as "You Can't Get To Heaven" does now. People sitting around singing would improvise verses as they went along, perhaps about each other, or about local happenings. It's a fine song for group singing because there's nothing to it; you don't have to know anything, remember anything, or have any brains or ability to sing it.

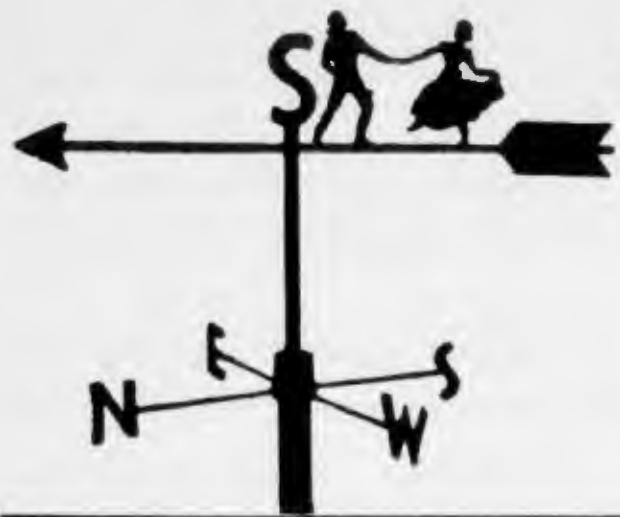
In fact, if there are a few strong voices around you, you can get by pretty well even if you can't carry a tune in a basket. It's not generally used as a hoedown tune, to my knowledge, but I remember one old time fiddler, (can't remember his name, if I ever knew it), who really used to fiddle up a storm with this as a base. The few people I've heard sing it have all sung almost identical versions; so I judge it has never departed far from the original.

It appears in "The American Songbag," Carl Sandburg, (Harcourt-Brace), in a version almost identical to what I'm familiar with. Sandburg says it was particularly popular in Illinois a century ago, and was the kind of song that served well for mass expressions of jubilation. It's not unlike "The Old Gray Mare."

The old black bull come down the mea-dow

Hoo-sen John-ny Hoo-sen John-ny, the old black bull come down the mea-dow, Long time a-go.

Long time a-go, Long time a-go, The old black bull come down the mea-dow, Long time a-go



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Of Moment in Minnesota

The S. E. Callers' Clinic of Minnesota met at the Barn in Austin for a 3-day workshop conducted by Ed Gilmore. Friday evening classes began at 8 P.M., with demonstrations and discussion. Saturday was for volunteer callers, with criticism. At Saturday night's dance 30 squares were on the floor for Ed's calling. The session wound up with classes on Sunday P.M.

—Ev Gerstle

Kansas Keeno

The Square Dance Callers' Assn. of Greater Kansas City held its 11th Annual Festival at the Armory in Kansas City on November 10-11. Featured callers were Howard Elsloo, Bob Fisk, Jack Smith, Buford Evans and Ray Hegarty. Round dancing was in the charge of Frank and Char Buchan.

The mouth-filling title of a big square dance in connection with the Kansas Centennial was the Kansas Tuttle Creek Square Dance Barbecue Centennial Jubilee. This was sponsored by the Manhattan Chamber of Commerce, the U. S. Corps of Engineers and the State Centennial Commission. The Jayhawk Federation of Square Dance Clubs handled the arrangements. The occasion was an outgrowth of the flood control project at Tuttle Creek.

—K. D. Goodrich

Scouts from the Wichita Eagle Beacon are eternally busy scouring the town for interesting personalities to write about in their paper. They pounced on caller Jim Thompson and did his life story up brown, with particular emphasis on his square dance activities. Since he and his wife Rachel have been active in square dancing for a number of years, this made excellent publicity for the hobby in Wichita.

Indiana Incidents

South Bend Callers Club has installed for officers in the coming year Carl Haskin, President; Boyd Fink, Vice-Pres.; and Art Love,

Secretary-Treasurer. Several workshops are planned as well as the Annual Festival.

—Edith Sostack

Bob Johnston from Arizona and Jack Jackson from Ohio called the whoop-'em-up 5th Annual Hoosier Square Dance Festival in Evansville on October 27-29. Activities were held in the Rural Center Auditorium.

—B. Tom Abell

Ohio Observations

Fun dancing with the Flying Saucers is scheduled for first Fridays at the Teamsters' Hall on Route 254 between Elyria and Lorain. Callers—George Jabbusch and Dave Stevenson.

The Norton Boosters Club will sponsor Don Little on December 2 and Dub Perry on January 13. Dances will be held in the Norton High School Gym.

Larry Sloan of Cleveland, Secretary of the Ohio State Corporation of Square and Round Dance Clubs and Editor of the Cleveland Federation "Tip Topics," is preparing an Ohio State Directory of Key Individuals. These will be persons in various state locations who may be contacted for information regarding callers, dances, etc., in their area. Larry may be reached at 4845 Ridgebury Blvd., Lynhurst 24. This type of service would fill an urgent need in many other areas.

—Berle Huffman

To add to the Square Dancers are Wonderful reports, the Joe Millers of Dayton had an experience in visiting a square dance in Piqua. The couple who had invited them had been prevented from coming to the dance, so the Millers, who had forgotten their badges, were in a hall-full of strangers—for about five minutes. Soon club officers came up to invite them to dance and they were off to an enjoyable evening dancing to Cal Hermon's calling.

Illinois Items

The Annual Northern District Festival was held at the YMCA building in Aurora on



ROUND THE OUTSIDE RING

November 4. The dance began at 6 P.M. and continued until midnight. —*Fred Douglas*

Americana Dancers of Chicago presented two workshops and dances featuring Bob and Helen Smithwick of San Diego, Calif. The group meets fourth Sundays at Downers' Grove. The Lee Kenneys, Mel Rummels, and Jerry Daniels' are the dance instructors. Advanced round dancing is stressed. The Smithwicks aimed their material to experienced dancers and included several dances new to the area. —*Marge Tetzlaff*

California Capering

Tuesday, October 3, marked the beginning of a series of square dances for people attending the Bay Area Center for the Blind in Santa Monica. This center provides many activities for blind persons and is sponsored by seven Lions' Clubs in the area. The caller for the Tuesday night square dances is Ken Collins and the dance is open to any blind or partially sighted people who wish to learn this happy pastime. If they live in the West Los Angeles area the center's big bus will pick them up and take them to the dances at Joslyn Hall, 633 Kensington, Santa Monica. For further details, call Jack Wiffin at EX 6-8823.

The Los Angeles D.C.P. (Dancer-Caller-Publications) group is advocating that the local callers' association form a "Study Group" to look into the round dance situation currently. A letter is being sent to local callers with a suggestion that the Round Dance of the Month be cut to 6 dances instead of 12 dances per year.

The sweet and bland rhythms of Lawrence Welk, who reigned there as king for so many years, were replaced at Pacific Ocean Park Pavilion (the erstwhile Aragon Ballroom) in Ocean Park on October 1 by the lively beat of the hoedown. This was the occasion of the A-Square-D Fall Festival which began at 1 P.M. with round dancing under the direction of the Bert Passerellos. As square dancing started at 2 P.M. the floor filled with bright, moving patterns. Many children of square

dancers were turned loose in the rides-and-eats section of Pacific Ocean Park, a sort of oceanic Disneyland, while parents square danced. A round dance interlude between 6 and 7 P.M. was presided over by the Wayne Donhoffs and squares again took the floor at 7. Square dance M.C.'s were, in the P.M. the A-Square-D District Directors; in the evening Bob Osgood and Larry Ward. The check room was staffed by members of the Swinging Sweethearts, an exhibition group of young people, who are looking towards the Miami Convention in 1962. George and Robin Marvin were Chairmen of this gala Sunday at the beach.

The Do-C-Do Club of Valley Center in San Diego County has celebrated its 17th birthday, surely one of the oldest clubs anywhere. The celebration took place at the Community Recreation Center with a pot-luck picnic followed by square dancing to Vic Biewener and other members of the Palomar Callers' Assn. About 200 square dancers and their children attended. During the evening gifts were presented to Miss Eleanor Caruthers in honor of her 80th birthday. She is a charter member of the Do-C-Do Club and has a record for perfect attendance, with the exception of two dances missed for business trips.

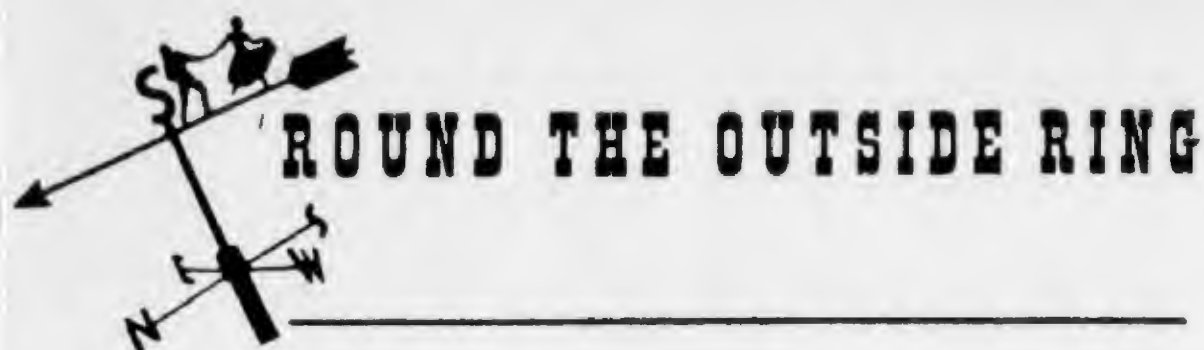
—*Bob Caruthers*

A new square dance hall was opened up in Rialto with a free dance on November 9. It's called the Grand Square Hall and is the culmination of a dream of the George Stouts and the George Cockrells. There are 2400 square feet of oak hardwood dance floor, something new in lights and a "ceiling that sparkles." The free dance was given by the entrepreneurs to show their appreciation to their square dance friends who helped them make the dream come true.

New England Events

Enfield Club of Enfield, Conn. has enjoyed many outstanding square dance events during the fall months. Dick Jones from Long Island came up to call a special dance on November 2. Ralph Sweet, the club's regular caller, is presently conducting a class of 34 couples which will run for 21 weeks. —*Terry Hansen*

Rod Linnell directed a Fall Harvest Square Dance Festival on Thanksgiving Week-End, November 24-26, with squares, quadrilles and



simple folk dances. Assisting Rod was Ralph Page, contra papa in these parts. Locale of the Festival was East Hill Farm in Troy, N. H.

News from New Jersey

Ever mindful of the importance of encouraging newcomers into square dancing, the Country Squires of Cologne sponsored a dance class which never missed a Friday all last season, blizzards notwithstanding. Bob and Vee Hood supervised the course and graduation caller was Al Brundage. Recently the Squires rehabilitated an old, two-story barn belonging to the Jim Schofields, club charter members, transforming this former chicken roost into a splendid dance facility accommodating 12 squares —*Gladys Garland*

Vineland's Centennial was marked by a couple of square dance motorcades which with Larry Dee as caller, motored thru and danced in the streets of Milville, Pitman, Glassboro, Hammonton, Newfield, Atlantic City, Ocean City, Wildwood and Cape May. Oooh, all those worn-out soles!

—*Madaline Ferrucci*

Swap & Swing Squares meet 2nd and 4th Tuesdays from September to June at Moorestown Grange Hall, a new location. They also dance on 4th Saturdays to "imported" callers. Club officers are headed by Ed Gibbs as president.

—*Polly Rose*

D.C. Area Dancing

Another square dancers' organization has been formed in the D.C. area, joining the WASCA group, the Square Dancers' Assn. of Montgomery County and the Square Dance Council of Northern Virginia. The new one is titled the Mason-Dixon Square Dancers' Federation. The Steering Committee is composed of Harry Zucker, Ed Strauser, Lew Sullivan, Al Baines, Barney Bearer and George Stewart.

Oregon Offering

Clubs that knew Portland's late, lamented Hayloft as "home," have banded together and formed a non-profit organization called "The Hayloft Clubs, Ltd." The group has been able

to secure a lease on a building at S.E. 6th and Alder Street in Portland, a good central location. It is used exclusively by square dancers and filled nearly every night of the week. There are round and square dance classes, contra dancing and regular club dancing. The building is called the Eastside Hayloft, is a little larger than the original, has a good hardwood floor and adequate coffee time facilities. The clubs that have classes going have planned several jamborees for new dancers, with each club taking a turn hosting these specials. Fifth Saturdays are used for jamboree type dances with each club acting as hospitality, refreshment, publicity, program, etc. committees, as needed. Money from the specials goes into a general fund for improvements. —*Marge Popp*

Nevada Notes

The kick-off dance of the Nevada State Square Dance Assn. was held in the Civic Center in Tonopah, selected as the site nearest to Reno and Las Vegas. Fourteen squares attended the evening dance which was preceded by a Get Acquainted Dance and Dinner organized by Jean Edwards. The Tonopah Club, Silver Squares, was formed last April when there were only two couples in Tonopah who had ever done any square dancing. Now, after just a few months, there are three to four squares of dancers. —*Bette Williams*

Texas Talk

The Houston Square Dance Council's 39th Jamboree will be held in Sam Houston Coliseum on December 2. Thirty-two callers from member clubs will present a full night of rousing squares and rounds, starting with a round dance session at 7:15 P.M. and square-up time scheduled for 8 P.M. Nelson Holz, Council Prez; Lew Torrance, V.P.; Tom Mullen, Past Prez; and Buck Flanagan, also Past Prez; will M.C.

Nebraska News

May 25-26, 1962 are the dates set aside for Omaha's Second Mid-Central States Convention. It was felt that early announcement would give callers and dancers a chance to arrange their schedules so that they can attend this affair. Large rooms will be made available for extra sessions, tickets will be on sale early and after parties will be planned. More announcements will be forthcoming as plans are firmed. —*Glenn Lapham*

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FOREMOST MANUFACTURER OF SUPERIOR SOUND EQUIPMENT FOR CALLERS AND DANCERS

*December 1961*

ONCE AGAIN WE FEATURE some good dances which offer much variety but are not heard too often. These emphasize allemande variations. Thanks again to George Elliott.

WAGON WHEEL ALAMO

Allemande left and a right to your girl
A wagon wheel and you make it whirl
Make a wagon wheel with the pretty little girl
Hub back out one turn you know
Go right and left and do paso
Her by the left and corner by the right
Back to your honey and you hang on tight
Go all the way to the right hand lady for an
Alamo style
Catch her by the right and balance a while
Balance in and balance out
Swing with the LEFT half about
Balance out and in
Swing with the right to your corners all
For a left allemande.

WRONG WAY THAR

Allemande left the corner doe
Come back to your own—hook a right elbow
For a wrong way thar
Boys back up a left hand star
Shoot that star to your corner then
Go left and right and star again
Another wrong way thar
Shoot that star to your corner then
Go left and right and star again
Another wrong way thar
Shoot that star to your corners all
For a left allemande.

ALLEMANDE THAR BREAK

By Arthur C. Erwin, Detroit, Mich.

Allemande left to an allemande thar
Go right and left and you form that star
Boys in the middle make an allemande thar
Back 'em up boys—not too far
Shoot that star, go down the lane
Go right and left with a full turn around and
the ladies chain
Four ladies chain across the star
Turn the opposite gent to a LADIES thar
GIRLS back up in a right hand star
Shoot that star with a full turn around
Go down the lane
A right and left and the gentlemen chain
Four gents star across you go
Opposite lady left elbow
Corner by the right and pull her thru
Then allemande left is what you do
Go right and left grand.

TRIPLE ALLEMANDE VARIATION

Allemande left and the ladies star
Gents promenade not too far
Allemande left and the gentlemen star
Girls promenade not too far
Allemande left the same little pearl
Allemande right your own little pearl and
the ladies star
Gents promenade not too far
Allemande right and the gentlemen star
Girls promenade not too far
Allemande right your own little pearl
Then allemande left the corner girl
Go right and left grand.

TRIPLE ALLEMANDE VARIATION

Join your hands and make a ring
Circle to the left with the dear little thing
Reverse back go single file
One by one that's Indian style
Gents turn back go round the ring
Meet your own, right elbow swing
To the right hand lady
And allemande left and the gentlemen star
Girls promenade but not too far
Same girl a left allemande and the ladies star
Gents promenade but not too far
Same girl a left allemande
Wrong way right and left grand
Hand over hand to where she's at
Meet your own and box the gnat
Go right and left grand.

TRIPLE ALLEMANDE VARIATION

Allemande left and the ladies star
Gents promenade not too far
Same girl
Left allemande the gentlemen star
Girls promenade not too far
Same girl an allemande thar
Boys back up, right hand star
Throw out the clutch in the middle of the land
Pass her once go round the land
Pass her once
Same girl left allemande.

TRIPLE ALLEMANDE VARIATION

Allemande left and the ladies star
Gents promenade but not too far
Reverse the star, reverse the ring
Meet your PARTNER, right elbow swing
All the way around
Allemande left and the gentlemen star
Girls promenade but not too far
Reverse the star, reverse the ring
Meet your OWN, right elbow swing
Find old corner a left allemande.

★ **SINGING CALL**

EVERYBODY LOVES A LOVER

By Bob Van Antwerp, Long Beach, California
Record: MacGregor 8925, Flip instrumental by Bob Van Antwerp
OPENER and BREAK
Allemande your corner, docey your partner
Gents star left now, once around the ring and then
Do ci your partner, face her and then
Star thru, face out and circle to the left the sunny side out
Turn your partner under, allemande your corner
Do ci your partner once around
Promenade your lover, remember
Everybody loves a lover too
FIGURE
Head couples star thru, pass thru, a right and left thru
Turn your girl and dive thru, star thru, a right and left thru
Turn your gal around and then, four ladies chain
Chain 'em cross, you chain 'em back now the same old track
You turn your girl and then head couples star thru
Pass thru and swing that corner Sue
Promenade your lover, remember
Everybody loves a lover too
TAG
Everybody loves a lover
Why don't you love a lover
Everybody loves a lover too
 Sequence: Opener, Twice for Heads, Break, Twice for Sides and Tag.

STAR THRU WHIRLWIND

By Darrel Slocum, Sun Valley, California
Heads go forward and back you do
Star thru and pass thru
Star thru and pass thru
Bend the line, star thru
Pass thru, California twirl
Right and left thru across the world
Dive thru, left square thru
Sides divide and star thru
Allemande left . . .

ROUND THE WORLD

By Tonto King, Ardmore, Oklahoma
Side ladies chain across
Turn the girls, don't get lost
One and three go forward and back
Cross trail, you turn back
Half square thru in the middle you do
Half square thru the outside two
On to the next and star thru
Right and left thru, turn your girl
Circle up four on the side of the world
All the way 'round and a little bit more
Head gents break, two lines of four
Forward eight and back with you
Forward again, star thru
Square thru three quarters around
Don't just stand, allemande left

★ **SINGING CALL**

BILLY

By Lee Helsel, Sacramento, California
Record: SIO F116, Flip instrumental by Lee Helsel
OPENER, MIDDLE BREAK and CLOSER
You circle left, go round the ring with Billy
And swing your corner round and round
Left allemande, right hand round your partner
Gents star by the left once around
You do sa do, left allemnade that brand new corner
And walk by one and then you swing
You promenade — Oh what a thrill
'Cause she likes to dance with Bill
FIGURE
Four ladies chain three-quarters round that ring
Heads go forward up and back
Square thru three-quarters round, separate
Go around just one and then star thru
A right hand star, you turn it once to a corner
Left allemande, come back and promenade
You promenade — Oh what a thrill
Well get on home and swing with Bill
 Sequence: Opener, Figure twice for Heads, Middle Break, Figure twice for Sides, and Closer.

EVERYBODY'S LINE

By Bill Hansen, Santa Barbara, Calif.
Side two couples do a right and left thru
Head ladies chain three-quarters too
Side gents turn 'em and line up three
Forward six and back for me
Lone gents loop with a do sa do
Right end high and the left end low
Spin the ends and let 'em go
Now forward six and back you go
Two lone gals do a do sa do
Right end high and the left end low
Spin the ends and let 'em go
Forward six and back that way
Those who can whirlaway . . allemande left

SUNNY CORRIGAN

By Del Coolman, Flint, Michigan
Bow to your partner corners all
Circle left go round the hall
Circle left pretty little ring
Whirlaway a half sashay
Circle again same way
All four couples California twirl
Circle right sunny side out
Whirlaway a half sashay
Circle again same way, sunny side out
All four couples California twirl
To a right hand star
Eight hand right hand star
Gents roll out around one girl
Star right back middle of the world
Girls roll out around one man
Allemande left . . .

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

TEXAS SPINDIZZY

By Bill Choate, Lake Jackson, Texas

Head two couples into the middle and back with you

Now forward again and square thru
Count four hands that's what you do
Now right and left thru with the outside two
Turn a little girl then dive thru and pass thru
Circle up four with the outside two
Circle four, you're doing fine
Head men break, stand four in line
Forward eight and back in time
Pass on thru and bend the line
Forward again and back that way
Finish it off with a half sashay
Now box the gnat across the floor
Back right up two lines of four
Go forward up and back you reel
Now pass thru, then wheel and deal
Center four square thru three-quarters man
Find old corner, left allemande . . .

WORKS WELL

QUICK ALLEMANDE

By George Vagtborg, San Diego, California

All four couples stand back to back
With your corner box the gnat
New head couples forward and back
Box the gnat across the track
Right and left thru the other way back
Same two half square thru
Half square thru the outside two
Then bend the line
Center four square thru three-quarters inside the track
Then you turn back, forward eight and back away
Roll away with a half sashay, left allemande

MAKE A LINE

By Dick Weaver, Honolulu, Hawaii

First and third bow and swing
Promenade outside the ring
Just half way round — go to the right
Right and left thru now keep in time
Turn your girl and make a line
Dance forward and back that way
Pass thru then whirl away
Arch in the middle and the ends duck thru
Into the middle and square thru
Three-quarters round and don't be late
Split that two and separate
Down the center with a right and left thru
Turn 'em twice and hear me sing
Promenade outside the ring
Just half way round — go to the right
Right and left thru now keep in time
Turn your girl and make a line
Dance forward and back that way
Pass thru then whirl away
Arch in the middle and the ends duck thru
Square thru in the middle of the floor
All the way round then a quarter more
That's five hands round the land
There's your corner, left allemande . . .

FLYING PEARS

By John Ward, Alton, Kansas

The heads go up and come on back
Half square thru across the track
Split 'em go round one, come back in
Half square thru in the center again
With the sides just half square thru
Go on to the next with a right and left thru
Turn 'em around, square thru three-quarters man
Look for the corner, go left allemande

THE SIDE SPLITTER

By Ralph Kinnane, Birmingham, Alabama

Couple number one do a half sashay
Go forward up and back that way
Walk on across, then circle up four
Half way round then no more
Dive thru (separate) split the sides
Lady go left, gent goes right
Around just two, stand four in line
Forward up and back you run
Pass on thru, then a couple around one
Crowd right in make a line of four
Forward eight and back with you
Center four square thru
Four hands round in the middle you do
While just the ends star thru
Circle four you're doing fine
Head gents break, make a line
Forward eight and back you reel
Pass thru, wheel and deal
Center four pass thru
Allemande left . . .

TRICKY QUICKIE

By Bob Kent, Warwick, Rhode Island

Head two couples swing a few
Side two couples right and left thru
Heads forward and back with you
Forward again, half square thru
Split the sides, round one line up four
Forward four and back once more
Forward again, pass thru you turn back
Bend the line, look out Jack
Star thru, left allemande

or

Star thru, there's your corner
Do sa do, go all the way 'round
Make an ocean wave when you come down
Balance forward and back, box the gnat
Change girls, right and left thru
Turn on around do a Dixie chain
Gals turn back, there's old corner
Left allemande

BACKTRACK FUN

By Jerry Helt, Cincinnati, Ohio

Promenade you're not thru
Number one backtrack, triple pass thru
Number two backtrack, double pass thru
Number three backtrack, all pass thru the lone pair
Number four backtrack, follow up around the square
All backtrack and promenade home

FUN GIMMICK

PAZZO-PAZZO

Dance by Ken and Dolly Walker,
Westchester, California

Record: SIO X3125

Position: Open-Facing, M's R and W's L hands joined, M's back to COH.

Footwork: Opposite, Directions for M except as indicated.

Meas. INTRODUCTION

1-2 Wait; Wait;

3-4 Bal Apart; Bal Together;

Two-step balance apart and together swinging joined hands bwd.

DANCE

1-2 Away, Step/Step; Together, Step/Step;

Swing joined hands fwd and thru between partners while stepping fwd L diag twd COH (W diag twd wall), keeping weight well fwd, step R behind L quickly/step L almost in place; swing joined hands bwd and thru between partners while stepping fwd R diag twd wall (W diag twd COH), step L behind R quickly/step R almost in place; (styling note: leaning fwd slightly will help your balance here.)

3-4 Away, Step/Step; Together, Step/Step;

Repeat action of Meas 1-2 ending in OPEN-FACING pos M's R and W's L joined hands raised in an arch, M's back almost to COH.

5-6 Lady Under Two-Step; Around Two-Step;

Two fwd two-steps turning R face to end facing RLOD (W does 2 fwd two-steps going under arch and turning L face to end facing RLOD.) NOTE: Man now on OUTSIDE of circle.

7-8 Man Under Two-Step; Around Two-Step;

Two fwd two-steps going under arch and continuing to turn R face to end facing wall in OPEN-FACING pos (W does 2 fwd two-steps turning L face to end facing COH).

9-16 Repeat action of Meas 1-8 ending in OPEN pos facing LOD.

17-18 Fwd, 2; Step, Swinghop;

Walk fwd LOD L, R; L, swing R fwd while hopping on L and arching body slightly bwd to accent effect.

19-20 Back, 2; Face, Touch;

Step bwd RLOD R, L; step bwd and pivot on R to face partner (M's back to COH), touch L.

21-22 Apart, 2; Close, Chug;

Back away from partner (M twd COH) L, R; close L to R, chug.

23-24 Together, 2; Turn, Step;

Walk fwd twd partner L, R; step fwd and pivot on L to face LOD assuming SEMI-OPEN pos, step fwd R in LOD but almost in place.

25-26 Step fwd, Swinghop; Step Bwd, Swinghop;

Step fwd L, swing R fwd while hopping on L and arching body slightly bwd; step bwd on R, swing L bwd while hopping on R and bending body slightly fwd;

27-28 Repeat action of Meas 25-26 ending in SEMI-CLOSED pos facing LOD.

29-30 Fwd Two-Step; Fwd Two-Step;

In semi-closed pos do 2 fwd two-steps in LOD.

31-32 Twirl, 2; 3, 4;

W does ONE R face twirl progressing LOD under M's L and W's R hands as M accompanies her down LOD L, R; L, R.

33-40 Repeat action of Meas 25-32 then change hands to M's R, W's L for balance step to follow.

41-42 Bal Apart; Bal Together;

Repeat action of Meas 3-4 of introduction DANCE GOES THRU THREE TIMES but on last time thru finish with a QUICK BOW and CURTSY after completing measure 40.

A RE-RELEASE

WHITE SILVER SANDS MIXER

Bv Manning and Nita Smith, College Station, Tex.

Record: Green #14028

Position: Open, facing LOD

Footwork: Opposite, Directions for M

Meas.

1-4 Walk, 2; 3, Turn; Back Up, 2; 3, 4;

In open pos walk four steps fwd in LOD doing na about face turning in twd ptr on fourth step; still traveling in LOD walk bkwd four steps.

5-8 Walk, 2; 3, Turn; Back Up, 2; 3, 4;

Repeat above in RLOD.

9-12 Bal Away; Bal Together; Bal Away; Bal Together;

In open pos facing LOD do any one of three different types of balance steps depending upon the ability of the dancers . . . (1) step to side on L, touch R toe to instep of L foot, or (2) step to side on L, close R to L, step in place on L, or (3) Pas de bas . . . step to side on L, step on ball of R foot in front of L, step in place on L; Repeat to M's R twd ptr for meas 10; repeat meas 9-10.

13-16 Turn Away, 2; 3, 4; Bal L; Bal R;

M turns away from ptr to his L and in four steps walks in small circle to take a new ptr (W who was behind his ptr) W turns R and moves fwd to M ahead; face new ptr and take BUTTERFLY pos (with both hands joined and extended to side) say "Howdy" and balance to M's L and then to M's R using either (1) side, touch; side, touch; (2) Side/close, step; side/close, step; or (3) back pas de bas in which you step side on L/step on ball of R foot in behind L, step in place on L; side on R/step on ball of L foot behind R, step in place on R.

REPEAT TO END OF DANCE.

A QUICKIE

WABASH BRUSH

By Boyd and Betty Fink, Niles, Michigan

Record: Windsor #4668

Position: Semi-Open, Facing LOD

Footwork: Opposite, Directions for M

Introduction: Three pick-up notes, no dance action Meas.

1-4 Fwd Two-Step; Fwd Two-Step; (Turn Away) Step, Brush, Step, Brush; Step, Brush, Step, Brush (To Butterfly);

Starting M's L ft do 2 fwd two-steps in LOD; releasing hands turn away from ptr in a small circle (M L face, W R face) with 4 step brush steps, M steps L, brush R fwd, steps R, brush L fwd; repeat L & R completing $\frac{3}{4}$ turn to face ptr in BUTTERFLY pos M's back to COH.

5-8 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Turn Two-Step; Turn Two-Step (to Semi-Closed);

Step to side in LOD on L ft, step on R ft XIB of L, step to side on L, touch R beside L; repeat grapevine in RLOD starting M's R ft; assume closed pos, start L ft and do 2 R face turning two-steps ending in SEMI-CLOSED pos facing LOD.

9-16 Repeat action of Meas 1-8, end facing ptr in BUTTERFLY pos M's back to COH.

17-20 Side, Close, Side, —; Step Through, — (Open), Recover, —(Face); Side, Close Side, —; Step Through, —(Open), Recover, —(Face);

Step to side in LOD on L ft, close R beside L, step to side on L, hold 1 ct; releasing M's L and W's R hands step through in LOD on R ft turning to face LOD (do not dip), L ft remaining in place, hold 1 ct, recover by placing wgt back on L ft facing ptr and resuming Butterfly pos, hold 1 ct; repeat action of Meas 17-18 in RLOD starting M's R ft releasing M's R W's L hands; end facing ptr M's back to COH.

21-24 Apart Two-Step; Apart Two-Step; Together Two-Step; Together Two-Step;

Starting M's L ft back away from ptr with 2 two-steps (M twd COH, W twd wall); do 2 fwd two-steps twd ptr and join M's R and W's L hands, M's back to COH.

25-28 Change Sides, 2, 3, Brush (Open); Run, 2, 3, Brush (Face); Change Sides, 2, 3, Brush (Open); Run, 2, 3, Touch (to Closed); Partners change sides W crossing under joined hands turning $\frac{1}{4}$ L face while M steps L, R, L, brush R fwd passing in back of W to end facing RLOD in open pos; starting M's R ft run fwd in RLOD, RLR brush L fwd turning slightly to face ptr; changing hands to M's L W's R change sides continuing in RLOD to face RLOD in L open pos; run fwd in RLOD, RLR, touch L beside R facing ptr and taking CLOSED pos M's back to COH (W crosses in front of M in RLOD both times).

29-32 Turn Two-Step; Turn Two-Step; Twirl, —, 2, —; 3, —, 4, —;

Start L ft and do 2 R face turning two-steps; as W does 2 R face twirls in 4 steps under her R and M's L arms M does 4 step brushes progressing in LOD to end in SEMI-CLOSED pos facing LOD.

PERFORM ENTIRE DANCE THREE TIMES.

Tag Ending (4 meas.):

Fwd Two-Step; Fwd Two-Step; (Turn Away) Step, Brush, Step, Brush; Step (Face), Close, Apart, Point.

Repeat action of meas 1-3 of routine; M steps fwd on L ft to face ptr and wall, closes R ft beside L and joins his R hand with W's L, steps bwd twd COH on L and points R toe fwd to floor twd partners and both acknowledge.

NICE FOR HOLIDAY DANCING

OUR CHRISTMAS WALTZ

By Molly and Ivan Lowder, Compton, California

Record: "Our Christmas Waltz," Decca 46185

Position: Open-Facing, M's R and W's L hands joined

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Bal Apart, Point, —; Together (to Open Pos), Touch, —;

Wait 2 meas in open-facing pos; step apart, point, hold 1 ct; step side RLOD, touch, hold 1 ct.

DANCE

1-4 Fwd Waltz, 2, 3; 4, 5, Turn; Backup, 2, 3; 4, 5, Turn (to Closed pos);

Start L and waltz 2 meas fwd in LOD turning slightly away from ptr on first measure, and turning in toward ptr on second measure to face RLOD, releasing hands and joining M's L and W's R hands. Do two waltzes backing up in LOD assuming CLOSED pos with M facing out from center and slightly twd RLOD on last ct.

5-8 Waltz(R); Waltz; Waltz; Twirl (to Open);

In closed pos starting back on M's L do three RF turning waltzes progressing down LOD, M waltzes slightly fwd as W twirls RF under M's L and W's R arm to OPEN pos.

9-16 Repeat meas 1-8, except to end twirl in CLOSED pos, M facing LOD.

17-20 Bal Fwd L; Bal Back R; Waltz (L); Waltz (L); In closed pos M facing LOD, balance fwd on M's L, Back on R, waltz left two meas making one full turn to end facing LOD.

21-24 Twinkle; Twinkle; Twinkle; Twinkle;

In loose closed pos man facing LOD do 4 twinkle steps across LOD. M steps L across in back of R, to R side on R, L beside R; step R across in back of L, to L side on L, R beside L. Repeat above action. W crosses in front as M crosses in back.

25-28 Bal Back; Twirl, 2, 3; Fwd Waltz; Bal Fwd;

In closed pos M facing LOD balance back on M's L; M waltzes fwd as W does 1 LF twirl under her R and M's L arm in 3 steps to resume CLOSED pos and waltz fwd one meas in LOD; balance fwd on M's R.

29-32 Bal Back (L); Waltz (R); Waltz; Twirl (to open);

In closed pos M facing LOD bal back on M's L 1 meas.; two turning waltzes RF making one complete turn, M waltzes fwd as W twirls RF under M's L and W's R arm ending in Open pos.

Repeat Entire dance two more times, ending with bow and curtsy.

SEASONAL SINGING CALL

JINGLE BELLS

By Buford Evans, Prairie Village, Kansas

Record: Black Mountain 103 or MacGregor 619
INTRODUCTION:

(start on verse)

You allemande left your corner girl
Then do sa do your own
Gents star left out in the middle
'Bout once around you roam
You turn your partner right hand round
Your corner left hand swing
Take your maid, you promenade
And everybody sing!
Jingle bells, jingle bells, jingle all the way
Oh what fun it is to ride in a one horse open sleigh

FIGURE:

Head couples cross trail thru
Around just one you go
Star by the left in the middle of the hall
Pick up your corners all
Pick them up with an arm around
Let's take a ride to town
Inside ladies roll away
We'll ride in the open sleigh, Hey!
Girls turn back on the outside track
Go twice around that ring
The same gent you box the gnat
To promenade and sing
Jingle bells, jingle bells, jingle al the way
Oh what fun it is to ride in a one horse open sleigh

Repeat figure for heads and twice for sides

CLOSER:

Repeat entire introduction and use following tag ending:

You walk around your corner girl
Then see saw around your taw
Now balance to your partner
And thank you folks that's all

Note: Tag ending may be omitted.

BREAK

By Gordon Blaum, Miami, Florida

Side two couples do a right and left thru
Head square thru four hands ground you do
Now star thru with the outside two
Trail thru, skip one girl, allemande left

AND THE GIRL BEHIND

By Virginia Johnson, San Lorenzo, California

Four little ladies chain the ring
Turn that gal, that pretty little thing
Then allemande left the corner maid
Come back one and promenade
One and three wheel around
Right and left thru with the couple you've found
Then star by the right, go once around
Head gents and the girl behind
Star by the left one time around
Right and left thru with the same old two
Then half square thru and pull 'em by
Go forward eight and eight fall back
Bend the line and right and left thru
Star by the right with the opposite two
Once and a half you're doing fine
The head gents and the girl behind
Star by the left go once around
Right and left thru with the couple you've found
Half square thru and pull 'em by
Go forward eight and eight fall back
Bend the line then cross trail
Allemande left and away we sail, etc.

SEASONAL SINGING CALL

RUDOLPH THE RED NOSED REINDEER

By Williard Orlich, Akron, Ohio

Record: Grenn #12014, With Calls by
Earl Johnston

INTRO, BREAK and CLOSER

All around that corner-box the flea at home
Men star right in the center—once around you roam

Pick up that 'lil reindeer with arm around and then

Inside out, outside in, reverse that star again
All four men U turn back—twice around you run
Pass her once then meet again, box the gnat keep her son

*Promenade this Rudolph—the nose is getting red
And everyone will tell you—he seems to be well fed

Promenade this Rudolph—cause he's your very own

He's gettin' kinda tired—you better take him home

(Music Tag)—Rudolph, the Reindeer

FIGURE

Allemande left the corner—wagon wheel your own

Men star left, gals hook on, roll it right along
Hub backs out go full around, balance out and then

Right, left, right, the second girl wagon wheel again

Spin that gal and roll that wheel—he's feeling young and gay

Hub backs out and hold your hat—balance out and box the gnat

Box it back with Rudolph—promenade and then
His nose will light the way so you'll find your home again

Sequence: Intro, Figure Twice, Break, Figure Twice, Closer *(Use on Closer)

SLEEPY TIME PILL

By Ira Samuels, Sacramento, California

Promenade don't slow down
Everybody full wheel around
Four ladies chain across the town
Turn that gal with the arm around
Promenade that brand new girl
Keep on going round the world
Full wheel again, go all the way around
To a right and left grand as you come down
Go right and left around the ring
Meet that gal and give her a swing
Join all hands and circle left
Keep on going, not thru yet
Allemande left the corner maid
Come back one and promenade
Everybody backtrack
All four ladies turn back
Once around the outside go
Same man a do paso, her by the left
Corner by the right, partner left
Like an allemande thar, back up boys
Throw in the clutch, go round the set
Pass that gal turn the next one left
Full turn not too far
New corner right for a wrong way thar
Back up boys, a left hand star
Shoot that star to a left allemande
Original partner right and left grand

SEASONAL SINGING CALL

FROSTY THE SNOWMAN

By Johnnie Roth, Red Oak Iowa

Record: Flip H111, Flip instrumental with
Johnnie Roth

INTRO, BREAK and CLOSER

Bow to your partner, circle round the ring
Allemande left your corner, turn your own a
right hand swing
Men star by the left now, it's once around you go
Do sa do when you get back home, then
promenade you know
All four couples wheel around, girls star right
you go
Turn your partner left hand round, roll promeno
Frosty the snowman had to hurry on his way
Well you get back home and swing and sway
It's a happy, happy day

FIGURE:

Head couples square thru, four hands round
the ring
Right and left thru with the outside two, turn
the girl and then
Dive thru and square thru, three-quarters round
you go
Split the sides and go round one, in the middle
do sa do
Go all the way round then back right out, your
corners allemande
Do sa do your partner, swing the corner promeno
Frosty the snowman had to hurry on his way
Take her home and tell her boys, it's a happy day
Tag Ending: It's a happy, happy day

Sequence: Intro, Figure Twice, Break, Figure
Twice, Closer Tag Ending.

CONTRA CORNER

BRAINTREE REEL

By Herbie Gaudreau, Holbrook, Mass.

Single progression, duple minor "With your
corner, circle four" called during intro or be-
fore music begins.

1, 3, 5, etc. crossed over

— — — — — And with your corner lady swing

— — — — — 2 ladies chain

— — — — — Chain 'em back

— — — — — Star by the right

— — — — — Back by the left

— — — — — Do a right and left thru

— — Do a right and left back

Cross at the head and cross at the foot
(every other time)

★ SINGING CALL

DIME A DOZEN

By Gaylard Tannat, Phoenix, Arizona

Record: Dash 2533, Flip instrumental by
Gaylard Tannat

INTRO and ENDING

Join up hands make a ring, circle left half
way round now

Reverse back single file around the land

Girls backtrack round the ring

Go once and when you meet her turn your
partner by the right

And your corner left, now do sa do with the
one you meet

Swing this girl, she's mighty sweet

Swing and you promenade the ring

Promenade with this lady, you swing her
there at home

Cause 'ole dime a dozen's still in love with you
FIGURE

Head ladies chain across the ring, turn the girl
Head two couples circle four half way round and

a quarter more, frontier whirl — face the sides
Right and left thru and then you turn 'em,
you dive thru and then you circle four

Go once around and pass on thru, swing the girl
that's facing you

*Swing the corner girl and promenade,
promendae with this lady

Go walkin' round the ring, cause 'ole dime a
dozen's still in love with you

*Last time thru figure use "Swing your own
girl and promenade"

BREAK

Four ladies chain across the ring and you
turn with this lady

And the four little ladies chain three-quarters
round

Head two couples star thru, then a right and
left thru

Turn the girl pass thru and star thru

Then allemande left with the corner girl

Right and left grand around the world

Hand over hand around the big old ring

Promenade with this lady, go walkin' around
the square

Cause 'ole dime a dozen's still in love with you

SQUARE BOX BREAK

By Ralph Hay, San Antonio, Texas

Heads go forward, back once more
Then half square thru in the middle of the floor
Then a full square thru with the outside two
Just use four hands like you always do
Heads separate round the outside track
While the sides turn back and double the gnat
Heads meet at home and box the gnat
Then a right and left grand right after that

SAME STAR — NEW ORBIT

By Bob McDaniel, Topeka, Kansas

First and third square thru
Three-quarters round, take your girl
Promenade left go round the world
Half way round and then you two
Come down the middle a right and left thru
Turn your girls and the same old two
Go up to the middle and star thru
Face that couple and star thru
Face that couple and star thru
Face that couple and box the gnat
If you're in the middle just turn around
Allemande left . . .

★ SINGING CALL

IF YOU DON'T SOMEONE ELSE WILL

By Jack Petri, Castro Valley, California

Record: Old Timer 8174, Flip instrumental by

Jack Petri

INTRO, BREAK and CLOSER

Four little ladies chain across
Turn the lady round
Chain 'em back and promenade
Go walkin' round the town
One and three go in to wheel around
Do a right and left thru and then
Pass thru on to the next old two
Go right and left thru again
Cross trail, left allemande
Do sa do your own
Promenade your lady
Go walkin' round and round
Go two by two, home you go with Jill
If you don't want to swing her
Someone else will

FIGURE

One and three go up and back, square thru
you do
Four hands round in the middle of the ring
Then go right and left thru
Dive thru, star thru, California twirl
Separate go round to the middle, square thru
Three-quarters round, left allemande
Walk right by your own
Swing and whirl with the right hand girl
Promenade her home
Go two by two, get along home there Bill
If you don't want to swing her
Someone else will

Sequence: Intro, Figure twice for Heads, Break,
Figure twice for sides and Closer

THE SHADOW

By Fred Applegate, La Mesa, California

Four ladies chain across with you
Sides to the middle, square thru
Three-quarters round, then separate
Box the gnat behind that two
Face to the middle, double pass thru
Then separate don't just stand
(separate in single file and keep going)
Heads turn back, left allemande, etc.

GOOD UN!

WHEELING DEALER

By Herb Perry, Lancaster, California

Forward eight and back with you
Two and four do a right and left thru
Four ladies chain three quarters round
Turn 'em boys with an arm around
Head two couples trail thru, 'round one
Four in line gonna have some fun
**

Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru along the floor
Face your partner, new lines of four
**

Repeat between ** — **

Repeat between ** — **

Right and left thru across the land
Same two trail thru, left allemande

BACKTRACK AND SQUARE THRU

By Willard Orlich, Akron, Ohio

Head two couples right and left thru
A full turn and the same two
Backtrack and square thru
Four hands round, here's what you do
Half square thru the outside two
U turn back (everybody)
Inside four a right and left thru
Do a full turn and the same two
Backtrack and square thru
While the ends star thru
Half square thru the outside two
U turn back (everybody)
Inside four left square thru
While the ends star thru
Corners all, left allemande

MISTY EYED

By Fred Christopher, St. Petersburg, Fla.

Heads go forward and back with you
Forward again right and left thru
With a full turn, cross trail round one like that
Come into the middle, box the gnat
Right and left thru the other way back
Turn on round and pass thru
Half square thru the outside two
Go forward eight bend the line
Right and left thru you're doing fine
Then pass on thru and bend the line
Forward eight, back with you
Right and left thru across from you
Turn on around and square thru three-quarters
man
All turn back, left allemande, etc. . . .

this one says,

**"YOU'VE
ARRIVED"**



80 WATTS

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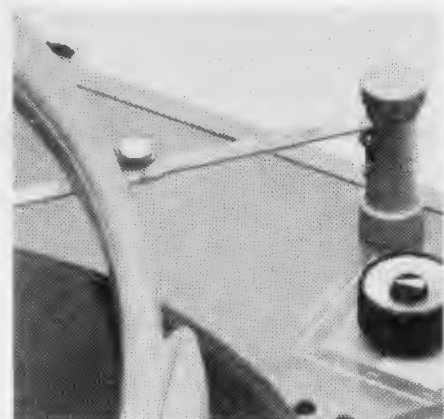
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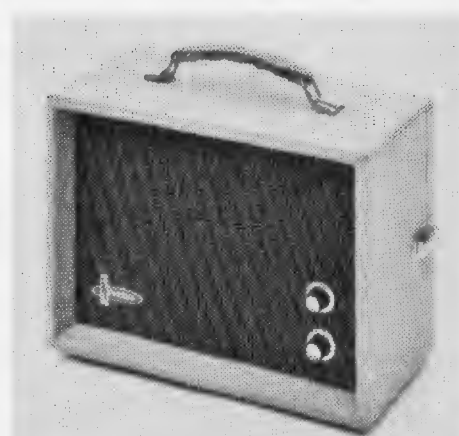
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PAT'S PLASTIC

BOX 847

RIFLE, COLORADO

(Letters, continued from page 7)

Dear Editor:

... Sets in Order has been wonderful lately, especially in August and September. Don't know how Texas and Dallas have been so fortunate in having a local boy on the cover two months in a row as well as having Marshall Flippo being honored as the Caller of the Month... That Marshall is the most fabulous thing that has happened in the square dance field in a long time. Just hope everyone has the pleasure of hearing him...

Roy and Lee Long
Dallas, Texas

Dear Editor:

It seems to be fashionable to pick round dancing apart these days but there is still one place where round dancing has *not* been criticized and I think it should be. This is in the *naming* of rounds. So many of them are too similar. Nothing is more confusing than to see, for instance, Dreamy Melody listed on a program; get up to do it and find that it isn't the one you thought at all — you were thinking of I'll See You in My Dreams, an entirely different number.

In the "dream" category there is still at least one other current, Dreamland Waltz. To anyone who has a certain fuzzy knowledge of a lot of dances but still enjoys round dancing, this name similarity increases the fuzziness. Wish something could be done.

Marcia Melford
Los Angeles, Calif.

Has anyone any good suggestions? Editor.

Dear Editor:

Thanks so much for featuring me as Caller of the Month in Sets in Order. Ann and I sincerely appreciate your kindness, as we have



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always appreciated the wonderful job you're doing for square dancing.

**Jeff Jackson
Junior Caller**



Jeff, incidentally, is no longer a "baby," but is three years old, quite a young man. Good thing he can't read or he'd probably take issue with you. He now has his own record player and microphone and "calls up a storm."...

Jack Jackson
Columbus, Ohio

Dear Editor:

... In looking thru some of the back issues of *Sets in Order* we found the idea of the County Fair (for a special party), so we are adding ideas of our own and looking forward to an exciting evening. I believe if we can get our dancers taking time to have these parties, we will be putting the *fun* back in square dancing. Keep your party ideas coming as our group has used several in the past year.

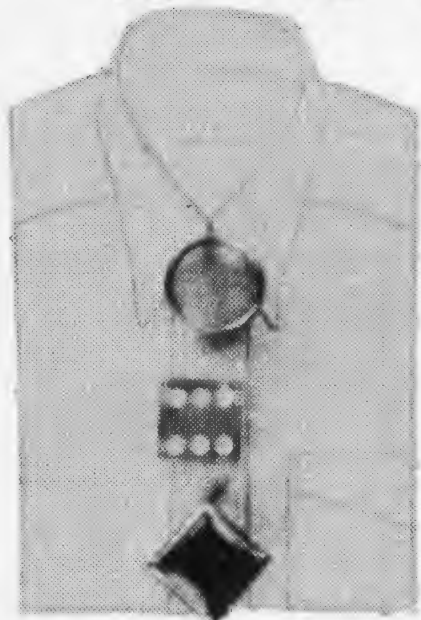
Elsie Steffee
Massillon, Ohio

Dear Editor:

...I received your (renewal reminder) notice at the same time as the one for the Saturday Evening Post but somehow I lost yours. *Both* are vital publications in our household.

We enjoyed Bob Osgood's short talk Thursday morning at the National Convention. It was very interesting, as always, to see and hear the national leaders being so diplomatic

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when they addressed the local leaders from all over the U.S. Since we can apply at home the best points of all views expressed, we are the wiser for listening. . . .

Reed and Ruth Moody
Indianapolis, Ind.

Dear Editor:

One of the practices, inimical to the welfare of square dancing, is the pre-formation of squares (i.e., the establishment of cliques).

Many newer couples, attempting to fill a square, only to be told "this square is all

arranged" have wondered at the inconsistency involved, especially after having been told about square dancing being a "fun" activity.

Naturally, nearly all callers frown upon this practice but in their unenviable position of trying to please all, are often compelled to close their eyes and "see no evil." Attempts of breaking up squares by having couples "pass through" to another square have often incurred the displeasure of some of the "clique" dancers. . . .

While recognizing the natural desire of a

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group of friends to dance together in a square, it becomes most apparent that the so-called "outsiders" must be given a favorable place in the square dance picture if they are to continue to attend...

Oscar Schwartz
St. Petersburg, Fla.

Dear Editor:

I'd like to voice my opinion on the record situation these days. "45" records are okay from the standpoint that they do take less room but these record companies are really taking advantage of the callers by making all of these records "flip." I buy records that I never listen to, on the flip side. We have to work the words and rhythm out on our own, anyway, so why do we need that guy on the other side?...

I, for one, would much rather have another call on the other side, thereby saving room in my case and also giving me more value for my money. I'd like some other opinions on this.

Lillie Reynolds
Mitchellville, Iowa

The to flip or not to flip situation has been the topic of many discussions in *Sets in Order* over the past few years. Undoubtedly you'll be seeing more indications of indecision on the part of record companies during the next year. It might be well to voice your opinion to those recording companies on this problem. You can also look for other changes in the record picture. The majors (Victor, Capitol, Columbia, etc.) are speaking in terms of "compacts." They will be the same seven inch size as the 45's but instead of the large hole will have the small spindle hole typical of the old 78's and will be recorded at 33 $\frac{1}{3}$ RPM's. Don't be surprised if these crop up, with longer playing time, in coming square dance recordings. Editor.

Dear Editor:

This letter is concerning the person with

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no partner. More provision ought to be made for such people. At Circle Pines Center, Cloverdale, Mich. and at the Hyde Park YMCA in Chicago part of the evening's program is given to circle dances in which all can join, no partner being required.

There must be many cases where the partner is no longer present but the person especially needs the diversion and stimulus of such wholesome activities. In my own case my husband only likes baseball and football and has no use for any type of dancing. Now that

I have discovered square and round dancing, I love them.

Mrs. John Moore
 West Melbourne, Fla.

We're going to have to turn a committee loose on that husband of yours. Editor.

Dear Editor:

You have a wonderful idea in wishing to pay tribute to square dance couples via your "Thanksgiving" page in the November issue...

Mina Millham
 Stockholm, Sask., Canada



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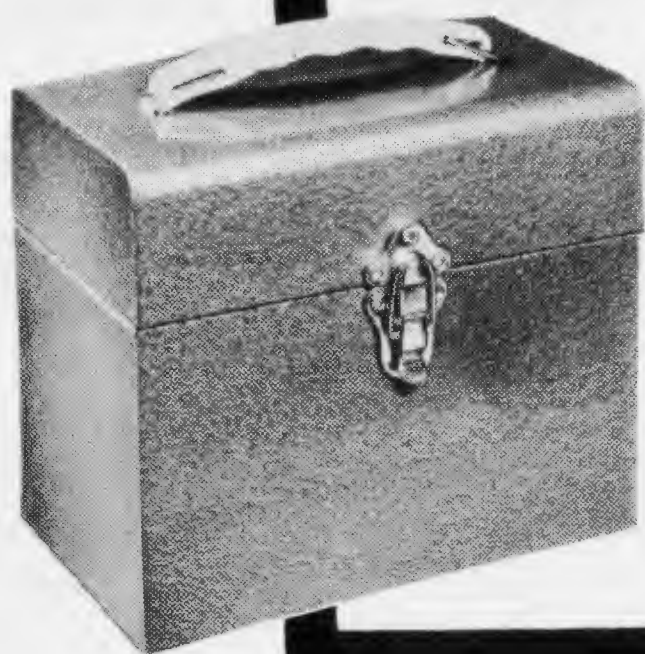
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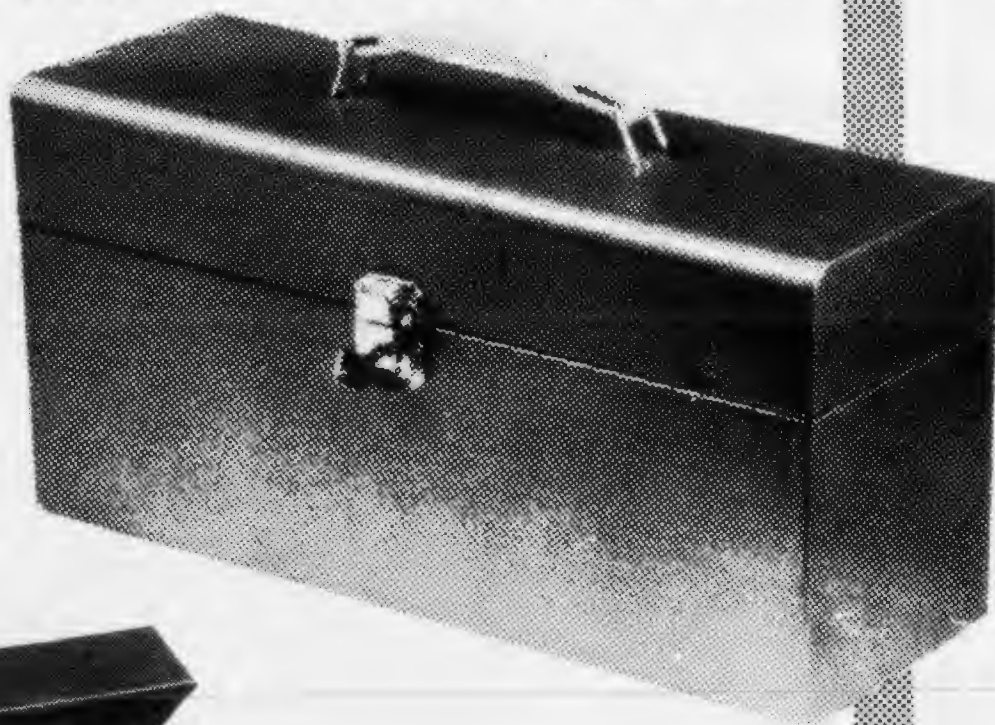


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CONVENTION INSPIRES T.V. PROGRAM

An apparently lasting result of the success of the 10th National Square Dance Convention in Detroit is a new *one-hour* square dance television program on WWJ-TV. This is one of the most ambitious projects ever attempted to present square dancing "as she really is." It will feature two different square dance callers every time and is already signed to go 13 weeks. The first program, on October 14, reaped a most enthusiastic review (top of the column) in a Detroit newspaper's television

coverage. Chuck Kopta and Harold Erickson are co-ordinating the program in co-operation with the Michigan Council of Square and Round Dance Clubs and the Michigan Square Dance Leaders. The program airs 11:30 P.M.-12:30 A.M. Saturdays and is a direct outgrowth of the two square dance television programs which came out of Detroit during the convention. Augmenting the square dancing on the show each week will be musical aggregations such as barber shop quartets, etc. which fit in with the spirit of the whole.

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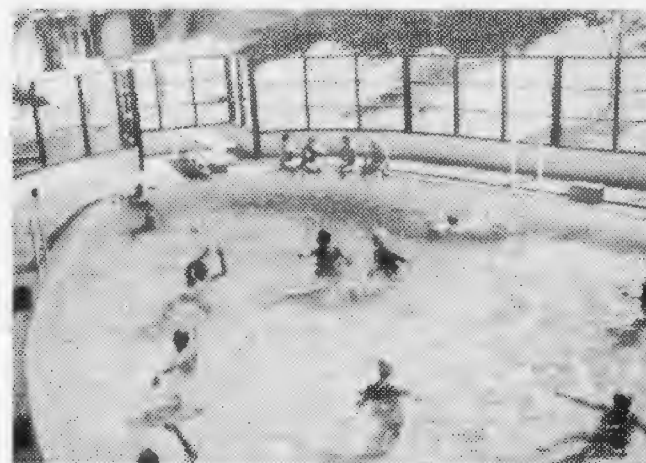
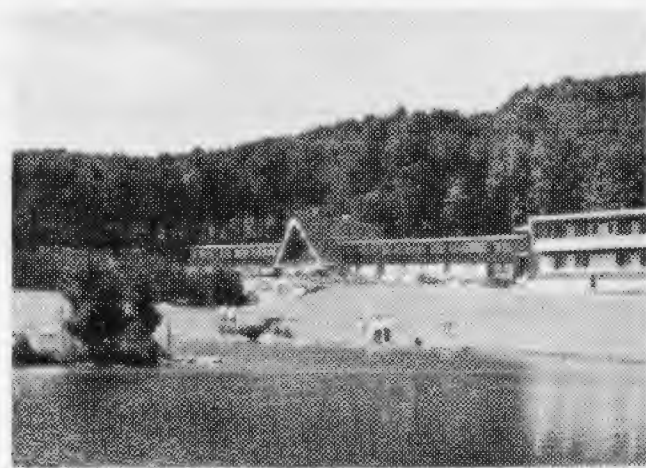
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NEW PUBLICATIONS

It is a pleasure to report on the emergence of a new square dance publication "down under"—*The South Australian Square Dancer*. Staff consists of Doug Colquhoun, Fay Hinds and Colin Huddleston, who present editorial comment, coming events, reports on local activities and some dances.

Another nicely done publication is the *Dancer's Newsette*, published during 10 months of the year by the Central Ohio Corporation of Dance Clubs in Columbus. Paul and Janie

Moore are editors and their 12-page magazine offers news, dance listings, caller listings and advertising. It is neat and easy to read — a commendable effort.

CALIFORNIA STATE CONVENTION

Word is getting out about the 9th California State Convention scheduled for San Jose next April 6-8. Pre-registration deadline is February 1, 1962. Registrations may be mailed to William Brill, 158 Las Palmas, Santa Clara. \$4.50 per person is the charge for three days.



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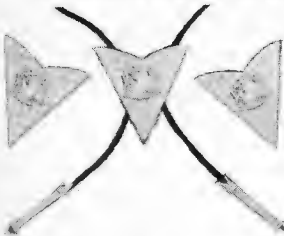
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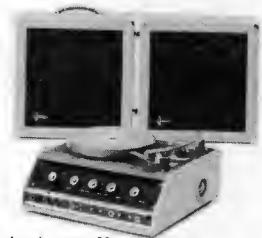


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EXPERIMENTAL LAB



1. Dixie Twirl



2. Single Wheel



3. Uncouple



4. Substitute



5. Roll Back

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

TIME TO EVALUATE

AT THE CLOSE of each year we stop to analyze those experimental movements which have been in use over the past twelve months and try to decide which, if any, of these have made the grade as accepted basics (see the definition of a basic above) and will therefore, because of their value, replace existing basics on the list of thirty. Perhaps you would like to add your thinking to that of the evaluation board. Just how many of these figures which have appeared in Sets in Order since January 1st, 1961 would you feel justified in keeping on the permanent list and which basics now on the list would you be willing to sacrifice?

DIXIE TWIRL

By Roy Watkins, Amarillo, Texas

Called from a line of four (facing the same direction). The center two people will make an arch. The person at the right end of the line moves forward and walks under the arch while the person at the left end walks forward and clockwise until both ends have traded places. The center two do a Frontier Whirl and the entire line ends facing in the opposite direction.

SINGLE WHEEL

By Gordon Blaum, Miami, Florida

Executed by one or more couples in any one of a number of different starting positions. The person on the right makes a left face U-turn back while the person on the left takes a step forward, then makes a right face U-turn back to fall in behind single file.

UNCOUPLE

By Del Coolman, Flint, Michigan

Called from a star of two couples. Dancers will break the star when directed and follow the next command.

In analyzing you will note that a good number of the movements almost duplicated each other. Here are a pair which start and end the same way. Which, if either, would you choose?

SUBSTITUTE

By Clarence Watson, Blue Springs, Mo.

With two couples facing the same direction, one in front of the other, the one in front makes an arch, backs over and becomes inactive, while the one in back ducks under to become active.

ROLL BACK

(Author Unknown)

When a couple is standing in front of another couple, the front two dancers will separate by rolling away from each other and go in back of the couple that was standing behind.

Here are a pair that start from a line and end with two couples facing each other. In one instance (shake the dice) the center couple moves forward and turns back. In the second example (fold the line) the dancers on the ends of the line move forward. Check these for flow and ease of motion.

SHAKE THE DICE

By Del Coolman, Flint, Michigan

From a line of four each person in the center of the line moves forward and does a U turn back. Those on the ends close in to fill the gap and the result is two facing couples.

FOLD THE LINE

By Verne Callahan, Flint, Michigan

From a line of four each person on the end of the line moves forward. The person coming from the right end does a half left face turn while the one on the left does a half right face turn. The two then end side by side facing the couple who had previously been in the center of the line with them.

In the next trio each of the movements start with two couples of dancers standing in double pass thru position, one behind the other. At the completion of the movement they have moved into a line of four. In the first two examples the direction of the dancers does not change, in the third, however, the motion has not only carried them into a line of four but has also reversed their direction. In the movement expand to a line (9) a similar movement called add to a line by Red Donaghe is also contributed.

SPREAD TO A LINE

By Gordon Blaum, Miami, Florida

When one couple stands behind another and both couples are facing the same direction the couple in the rear will step apart for a total of four steps as the couple in front backs up to end in the center of a line of four.

EXPAND TO A LINE

By Bill Mitchener, Grosse Point, Michigan

When one couple stands behind another, the couple in the lead steps apart. The trailing couple moves up and stands between the other couple and they end in a line of four.

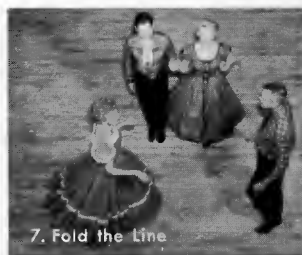
WHEEL TO A LINE

By Clarence Ritchey, Grand Junction, Colorado

With two couples facing the same direction, one behind the other, (as in a double pass thru position or in a position of having just completed a double pass thru), the couple in the lead wheels to the right while the trailing couple wheels to the left to end in a line of four with the other couple. There has been a change of direction.

Naturally there were other experimental movements created during this time and in the coming months these and others will be presented in picture form. Now, however, is the time to stop and evaluate this particular group. How many fit the definition of a basic? How many are destined to become a permanent part of the square dance vocabulary?

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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AD POEM

The New England Caller for October, 1961, ran an ad on a dance featuring Joe Lewis at Allen's Homestead Barn and included in the ad was the following poem on the Texas Tenor:

Big names come, Big names may go
But you aren't really In the know
If you have never Danced to Joe
His mastery of syncopation
As he travels o'er the nation

Has them eating from his hand
As he strums his one-man band,
That instrument of wondrous tone
Suspended from his collar-bone.

CLUB NAME IDEAS

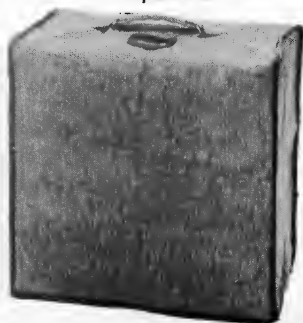
So many readers seem to get a kick out of our printing unusual and interesting club names from time to time. Like these—Stumblebums, Happy Soles, Off Beats, Hubs 'n' Rims, Sassy Steppers, Hey Makers, Fiddlehoppers. Give anyone some ideas?

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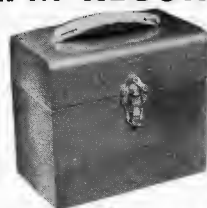
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The CALLER OF THE MONTH

Roy Cope,
Renton, Washington



HERE's a reversal for you. Instead of Gert Cope dragging Roy Cope to his first square dance, *he* dragged *her*. Subsequent events since that time in 1952 seem to bear out what a good idea he had.

A year and a half after he had begun to square dance, a fellow dancer coaxed Roy to a beginning caller class and a fellow teacher loaned him some material for perusal. That fall of 1955 Roy began lessons for a Grange group in their hall. By the next fall the Copes had their own dance studio, Cope's Coop, built on to their house and were busy in it every other night! By 1956 Roy was also accepting commitments around the area and called regularly at Hagen's Barn, Aqua Barn, Aqua Barn Ranch and the Hayloft.

Due to the demands of his profession as principal of the largest elementary school in the district, the Cope schedule is pared down somewhat this season so that they are not busy every night in the week but only most of them.

Their five children; Kevin, Kennison, Shea, Siri and Bret, take a lot of the Cope time, some of this at square dances. They have attended some dances in a basket!

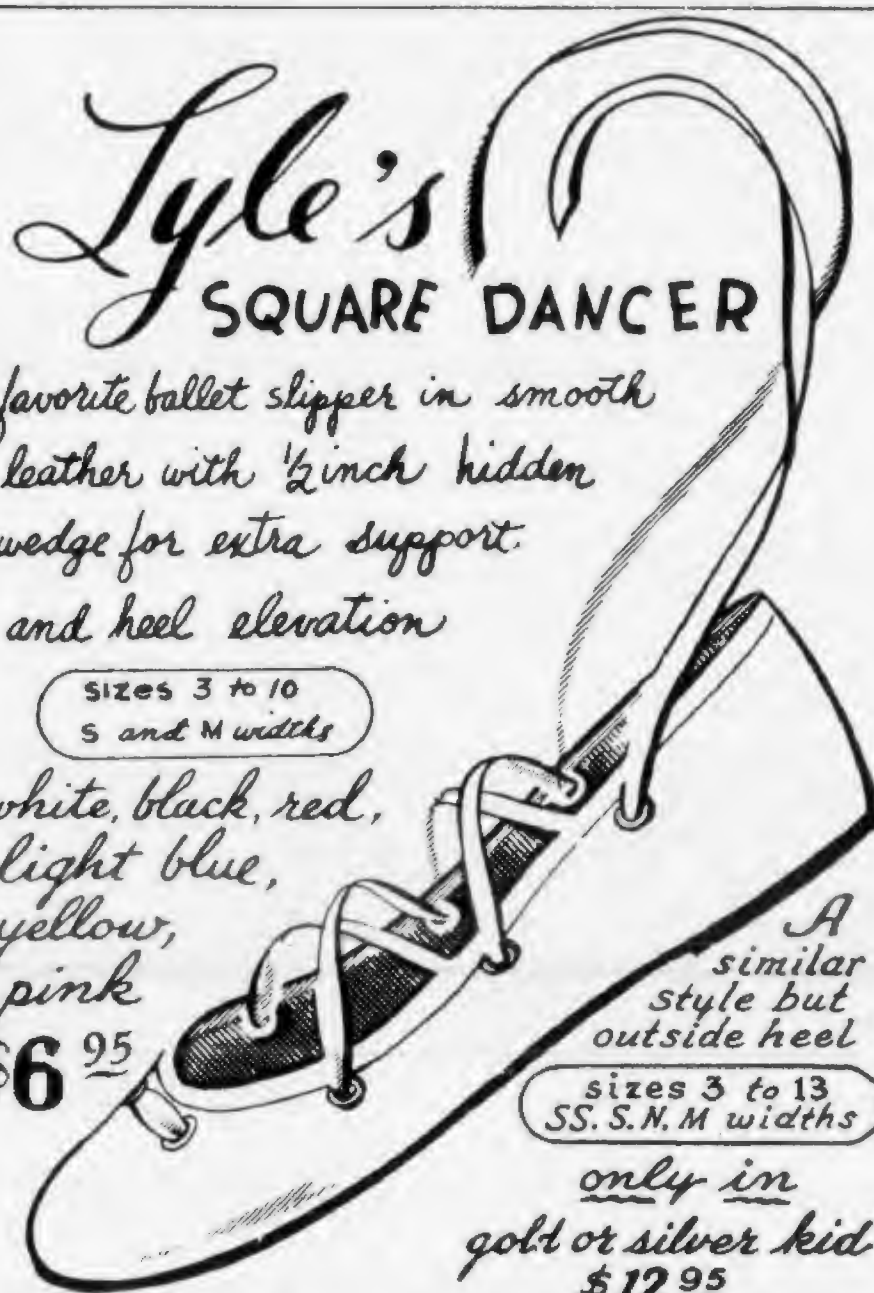
In addition to his actual calling chores, Roy has served as president of the Puget Sound

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Teachers' & Callers' Assn.; Square Dance Editor of Footnotes, the State Federation magazine; president of the first club he belonged to; Chairman of the Round Dance of the Month Standardization Committee.

The Copes have written two round dances and one mixer which have received acceptance and are currently working on a waltz routine.

In their relations to their dancers, they try to exercise the utmost patience; hold the line on new basics; and demonstrate square dance

figures and round routines in an uncomplicated way to new people.

GEMS FROM THE OTHER PUBLICATIONS

(Report on Calif. Council Meeting — Open Squares, Pasadena, Calif.)

"...Attention was called to the growing number of so-called 'fun' badges which are being advertised to square dancers. While some, such as the well-known Knothead Badge, involve nothing detrimental to square dancing, many suggest activity to qualify which can pre-

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SEPT. 2 TO 8: Lee Helsel of Sacramento, Calif. — Johnny Davis of Erlanger, Ky. — Ray 'n Pat Brown of Speedway, Ind.

SEPT. 9 TO 15: Bob Page of Hayward, Calif. — Red Warrick of Kilgore, Texas — and the Fresh's of Wichita, Kansas.

SEPT. 16 TO 22: Frank Lane of Lawrence, Kansas — Selmer Hovland of Wagon Mound, N. Mex. and Washburn's of Mexico, Mo.

SEPT. 23 TO 29: Frank Lane - Jack Jackson of Columbus, Ohio and the Tinsley's of Ottumwa, Iowa.

SEPT. 30 TO OCT. 6: Jim Brower of Texarkana, Tex. — Johnny LeClair of Riverton, Wyo. and the Risen's of Wichita, Kansas.

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sent square dancing to the general public in a way which is not considered to be favorable. Since the furtherance of these badges is always a private enterprise for profit, the associations do not endorse them. However, any project which could reasonably be expected to depict square dancing in a detrimental way, must be deplored by these responsible organizations..." (From Northern Junket, Keene, N.H., "Do You Tape From Records?")

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teaching, or a dub for performance?

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"Recently, 9 men were indicted in the Federal Court of Los Angeles, for pirating recordings. They taped from current commercial LP records and made albums, then undersold the entire market. The possible fine and jail sentence for such practice is enormous."

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*Lionel and Celeste Lapuyade
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In 1950 they helped form Rip 'n' Snort Square Dance Club, the second oldest in New Orleans and Celeste has been president ever since! It was in this club that the Lapuyades first ventured into round dance teaching.

From their first class they formed the Drifters Round Dance Club whose members have performed many exhibitions. Since this class they have taught and helped organize many other round dance clubs, are instructing in four clubs besides the square dance group. They generally hold at least two beginners' classes each year.

In 1951 the Lapuyades attended their first square dance institute and have attended 13 more plus the Hamiltons' Round Dance Teachers' Institute this year. In 1956 they were presented a Certificate of Merit and Key to the City, "for outstanding service," by Mayor De Lesseps Morrison of New Orleans. In 1959

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they handled the round dancing at the Oklahoma State Festival.

Celeste and Lionel are charter members of the Greater New Orleans Round Dance Teachers' Club — also, members of Greater New Orleans Square Dance Assn. and the Missouri State Round Dance Assn., Inc.

They express gratitude to the Manning Smiths "as responsible for convincing Lionel that he liked to round dance." They believe firmly that round dancing is an important part of the square dance movement and that

rounds should be taught to square dancers simply and enthusiastically. Celeste does all of the teaching and cueing, depending upon Lionel's photographic memory for the sequences.

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Standard publication policy is not to accept items or articles which are carbon copies. The reasons are obvious; they smudge easily and become illegible and have evidently been sent to several magazines.

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IN THE PUBLIC PRESS

"Sharing Family Living," a Home Economics textbook used in Long Island, N.Y., high schools contains a section, "What shall we do at our Party?" which mentions a number of folk dances and play parties. There is a picture of young people square dancing with a caption reading, "The most modern party is an old-fashioned square dance." According to Bart Haigh, who shares this information with us, this text book is used extensively and presents square dancing favorably.

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flip inst.
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Caller, Buford Evans,
flip inst.

BOGAN

- 1133 — THAT'S WHEN I MISS YOU MOST
Caller, Joe Robertson, flip inst.
- 1134 — BITING MY FINGERNAILS
Caller, Joe Robertson, flip inst.
- 1135 — HELLO MARY LOU
Caller, Joe Robertson, flip inst.

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- 1211 — WOODEN HEART
Caller, Ben Baldwin
flip inst.

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- 2314 — TWO HOOTS & A HOLLER
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flip instrumental

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SINGING CALLS

EVERYBODY LOVES A LOVER—

MacGregor 8925 *

Key: G

Tempo: 122

Caller: Bob Van Antwerp

Range: High LA

Music: Standard 2/4 Jazz

Low HD

Instruments: Accordion, Piano, Drums, Bass
Banjo, Guitar

Synopsis: Complete call printed in Workshop

Comment: Tune has above average range but highest and lowest notes are brief. The music is quite slow but increasing speed does not make it too high for most callers. Dance is well timed and uses conventional patterns. Music is good. Bob's calling is clear and melodious. Rating: ☆☆

WILDWOOD FLOWER — Dash 2534

Key: A

Tempo: 126

Caller: Johnny Schroeder

Range: High HC

Music: 2/4 Western

Low LA

Instruments: Violin, Banjo, Piano, Bass, Guitar

Synopsis: (Break) Circle left—allemande—partner right hand swing—gents star left—star promenade—ladies backtrack twice around—do sa do—promenade (Figure) Heads promenade half way—right and left thru—sides square thru 3/4 — U turn back — star thru — right and left thru—dive thru—pass thru—corner swing promenade home and swing.

Comment: Tune has considerable range but is not too high. The melody is very repetitive. The dance has standard timing. Johnny's calling is danceable. Rating: ☆

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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional. No rating will be shown for Sets in Order records as each must meet our standards of quality. In place of the rating symbol will be the initials S.I.O.

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IF YOU DON'T SOMEONE ELSE WILL —

Old Timer 8174 *

Key: G Tempo: 120
Caller: Jack Petri Range: High HB
Music: Western Low LA
Instruments: Guitar, Banjo, Piano, Violin, Bass
Synopsis: Complete call printed in Workshop
Comment: A new tune that will have to be learned. Music is slow but increase in speed does not change key enough to make it too high. Conventional patterns and good timing. Jack's calling is clear. Rating: ☆☆

BILLY — Sets in Order SIO F 116 *

Key: C Tempo: 128
Caller: Lee Helsel Range: High HC
Music: 2/4 Smooth Jazz Low LC
Instruments: Piano, Guitar, Accordion, Bass, Drums
Synopsis: Complete call printed in Workshop
Comment: Music is subtle with light lead, steady rhythm, interesting piano fills. The dance pattern uses conventional routines. The timing is good. Lee Helsel's calling is clear and danceable. S.I.O.

HOME SWEET HOME SQUARE—

MacGregor 8915

Key: C Tempo: 127
Caller: Fenton "Jonesy" Jones Range: High HC
Music: Standard 2/4 Low LC
Instruments: Piano, Drums, Bass, Banjo, Accordion, Guitar

Synopsis: (Break) Heads lead right and circle half—dive thru—right and left thru—turn full around—crosstrail thru the sides—around one and star right—corner allemande—grand right and left—promenade. (Figure) Four ladies grand chain—swing new corner—head two star thru—right and left thru—pass thru—swing—allemande—pass one—promenade next.
Comment: An interesting instrumental played in the manner in which this tune is used at "old time dances." Dance uses conventional patterns. Jonesy's calling is sharp and clear as always. Rating: ☆☆

DIME A DOZEN — Dash 2533 *

Key: A Tempo: 130
Caller: Gaylard Tannat Range: High HB
Music: 2/4 Western Low LA
Instruments: Violin, Banjo, Bass, Piano, Guitar
Synopsis: Complete call printed in Workshop
Comment: Tune is not a familiar one and has considerable range but caller can copy Gaylard's style and deviate from tune. Dance moves well and is fun to do. Tannat's calling is clear and danceable. Rating: ☆

WOODEN HEART — Benz 1211

Key: C Tempo: 136
Caller: Ben Baldwin, Jr. Range: High HC
Music: Western Low LB
Instruments: Guitar, Bass, Accordion, Violin
Synopsis: (Break) Circle left—allemande—grand right and left—do sa do—swing—circle—allemande—weave—promenade—swing. (Figure)

All half-sashay—circle left—do paso—ladies chain—whirlaway—grand right and left—do sa do—swing corner—allemande—promenade.

Comment: A "Hillbilly" Western tune. Tempo is quite fast. Dance is close timed. Ben's calling is danceable.

S. S. LURLINE — Go 103

Key: D

Tempo: 127

Caller: Mac McCoslin

Range: High HB

Music: 2/4 Western

Low LD

Instruments: Violin, Guitars, Piano, Bass

Synopsis: (Break) Partners swing—circle left—allemande—right and left and a thar star—shoot star full around—right to corner—pull by—allemande—right and left grand—promenade. (Figure) Heads right and left thru—star thru—pass thru—right and left thru—dive thru—star thru—crosstrail—allemande left—weave ring—do sa do—swing corner—promenade.

Comment: This is a "Hillbilly" Western that will be unfamiliar to most callers and as music does not maintain a clear lead (melody) it will have to be learned from the "with calls" side. The dance pattern has conventional timing. Music could be used as a good hoedown. Mac's calling is danceable but balance of record is weak and voice does not stand out.

HOEDOWNS

MEADOWCREEK — Blue Star 1587

Key: F

Tempo: 132

TRAILRIDE (flip side to above)

Key: A

Tempo: 132

Music: Violin, Guitar, Piano, Bass, Banjo

Comment: Well played traditional hoedowns with light afterbeat. Rating: ☆☆

OLDIES — MacGregor 8935

Key: G

Tempo: 127

Music: Violin, Guitar, Bass, Piano

Comment: Traditional hoedown with good rhythm. Uses a minor chord occasionally.

Flip Side: A pattern call by Jerry Helt. The calling is clear. The dances used are "oldies" that are easy but may not be familiar to many current dancers. Rating: ☆

ORANGE BLOSSOM SPECIAL — Old Timer 8173

Key: A

Tempo: 132

DUKE'S DOWN BEAT

Key: C

Tempo: 130

Music: Violin, Piano, Guitar, Bass, Banjo

Comment: Traditional hoedowns well played. Fidelity of recording could be better but rhythm is good and the tunes are "different."

AIN'T-CHA GLAD — Grenn 14031

Music: Piano, Trumpet, Bass, Saxophones, Drum

Choreographers: Thelma and Larry Jessen

Comment: A medium speed two-step with a light and lively swing. Music is well played and recorded with good fidelity. The routine is not difficult but does include a slow pivot.

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Additional Dealers on Previous Pages

DOOLEY-DOO MIXER (flip side to above)

Music: Piano, Saxophone, Banjo, Bass, Clarinet

Choreographers: Alvin and Mildred Boutillier

Comment: A lively recording with good arrangement and fidelity. The dance routine is an exceptionally easy fourteen measure mixer that should fit in well at square dance clubs that use mixers.

WHY NOT TWO-STEP — Windsor 4670

Music: Saxophones, Piano, Drums, Bass, Trumpet, Guitar, Violins

Choreographers: Gerry and Peggy Mace

Comment: The tune is "Should I." Dance is a lively two-step and not difficult. Music is well played and record has good fidelity.

BLUE HOURS (flip side to above)

Music: Violin, Piano, Drums, Bass, Accordion, Vibes, Organ, Flute, Saxophone

Choreographers: Pete and Joyce Zander

Comment: A simple but smooth flowing waltz routine (sixteen measures). The music is full and quite danceable.

SUNRISE SERENADE — Shaw 241-242

Music: Piano and Organ (Bergin)

Choreographer: Dena Fresh

Comment: A medium speed two-step that is easy and "different." Routine includes a "solo grand square."

ON THE CAROUSEL (flip side to above)

Music: Organ (Bergin)

Choreographer: Don Armstrong

Comment: Music has a "merry-go-round" feel. The dance is a simple circle mixer in a lively waltz rhythm.

Note: Both sides of this record have an inner band with "voice cues" for the routine.

SHUFFLING SANDS — Old Timer 8170

Music: Saxophone, Organ, Guitars, Bass

Choreographers: Buster and Aline Dickerson

Comment: Music is in a "Rock 'n' Roll—Jitterbug" style. The dance is not difficult and features the basic "Jitterbug" step.

MIDWEEK FANTASY (flip side to above)

Music: Guitar and Rhythm Guitar, Accordion Bass, Drums

Choreographer: Joe Boykin

Comment: Music is "different" and is quite danceable. The routine is a slow waltz with conventional steps. Uses several "flare" variations.

(Grand Square: continued from page 27)

the side continue to do eight steps of the grand square in the regular fashion. Note: The only trap in the entire figure is when the side couples reach the head positions and start their square thru in a position reversed

(Continued on page 68)

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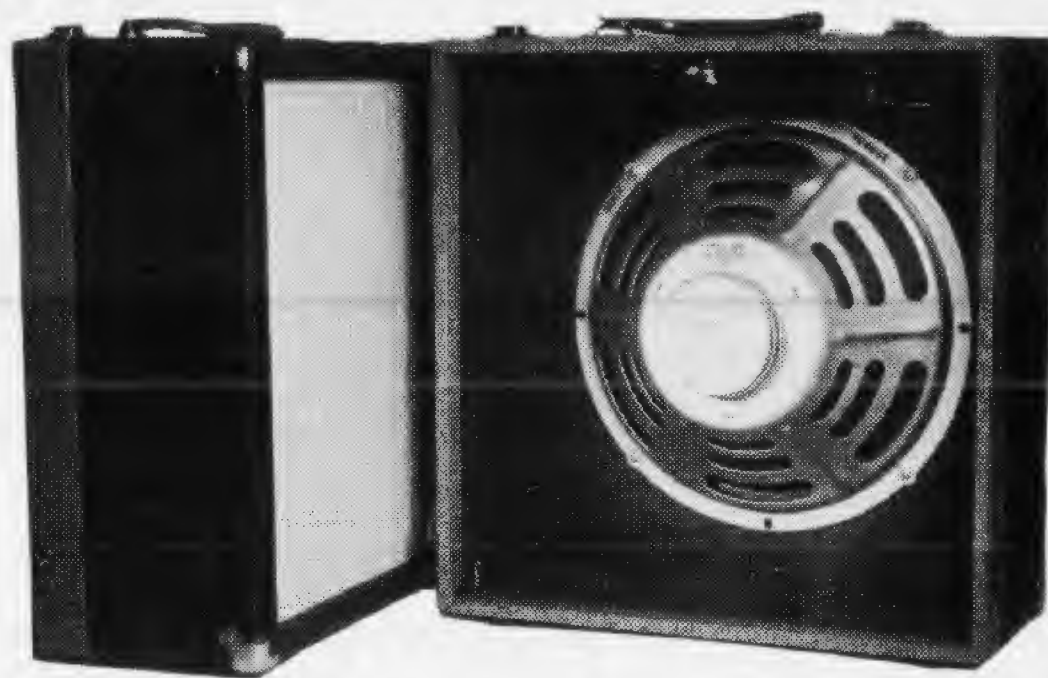
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(Grand Square continued)

with that of their partners. Though awkward at first, this soon becomes fairly simple.

For the last variation, called the Grand Prowl, the dancers start the movement much as they would for the grand square in the ancient Lancers. The head couples face the center while the side couples turn their back on their partner (22). One of the keys in this particular variation is that the dancers *never* back up, they are continually walking forward. To start, the heads walk forward toward their opposite in the center of the square, as the sides walk forward and away from their partner (23). On the fourth count the heads turn their back on their partner and join inside hands with their opposite while the sides turn a quarter to face their opposite (24). All walk forward. The heads move to the side position while the sides walk toward their opposite at the head position (25).

On the eighth step the heads reach the side positions, do a modified frontier whirl (Basic 12) which places them back to back while the sides do a regular star thru (Basic 26) with

the person they meet at the head position (26). The action is continued with the heads walking away from their opposite and the sides walking in toward the center (27). Reaching the corner the heads turn to walk toward their partner for a star thru while the sides, turning their back on the one they were with, walk with their original partner to the side positions where they do a modified frontier whirl ending with their back to this person.

The movement is continued with those at the head spot walking in and those at the side walking away (28) until after sixteen more steps the dancers have all returned to their original starting position.

There are indeed other interesting variations to this challenging basic and many of them afford considerable pleasure for the dancer.

NOTE: Descriptions of the basics mentioned in this article have appeared in past issues of Sets in Order and are available in booklet form (The Basic Movements of Square Dancing, 15¢ postage paid).

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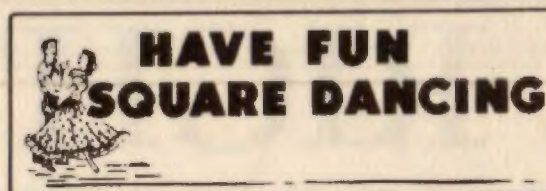


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—A. J. Roworth, Nottingham, England

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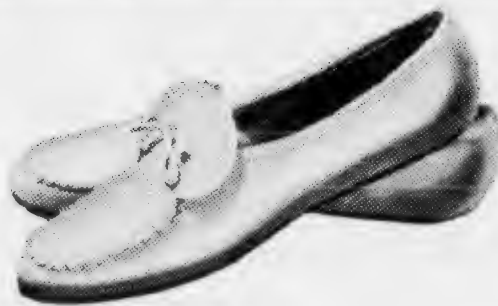
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